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## I.—ON THE CONCEPTION OF LOW COMEDY IN ARISTOPHANES.<sup>1</sup>

Readers of Shakspeare will readily admit that such a passage as Hamlet's advice to the players may be taken as the author's lecture to the house on the proprieties of acting. Multiply such passages, introduce them as freely as was permitted by so unparalleled a degree of direct intercourse between author and audience as obtained in the Old Attic Comedy, and we should be able to gain a perception, partial indeed, but clear, of the poet's theory of dramatic art. In the plays and fragments of Aristophanes, expressions of opinion in regard to what things are creditable or legitimate in comedy, and what is not, occur in considerable number. Yet no one, hitherto, has taken the trouble to collect them, or to dissect the plays themselves in order to test how much or how little coincidence may be traced between the playwright's principles and his practice. Such utterances, to be sure, may be considered extraneous deliverances. Why not confine ourselves to analyzing the eleven extant plays of our author, and whatever remains of the twenty-nine lost ones?

The true criticism, of course, is that which begins with Aristarchos, by explaining Homer from Homer alone. The creative mind is sensible of a corresponding impulse. An artist is not obliged to ask the world into his workshop. Michael Angelo burned his sketches. Works of art explain themselves; we must learn their language. But the greatest artists have often been great teachers as well. Goethe, uncovering to view the secret

<sup>1</sup> An abstract of this paper appeared in the Proceedings of the American Philological Association for 1886.—B. L. G.

springs and workings of the poetic faculty, offsets Michael Angelo. And the Scholia Veneta, closely conned, will betray that even Aristarchos shared the inconsistency common to other leaders of thought. He, too, exclaimed his "Never, never!" forgetting his deviations toward the track of Zenodotos or Krates of Mallos from the strait trail blazed by himself. The law is paramount, not absolute. Analysis cannot unravel every synthesis. How many hearers or performers of Wagner's Lohengrin, unacquainted with his writings, recognize the descent of the Sangreal in its wonderful ouverture? The classical philologist and archaeologist, called upon to deal with fragments and torsos, corrupt texts and blunt replicas, with imitations of lost models, with parodies of originals now unknown, and caricatures of types forever defunct, can least afford to neglect casual revelations. It were different if the technical manuals known to antiquity, such as were written by some of the foremost architects, statuaries, painters, orators, poets, playwrights, had survived. As it is, the horizon must be scanned for the faintest beacon that can flash a saving ray through a murky fog. The most trivial anecdote should be thoroughly exploited. Apelles, asked why he had painted Tyche, the goddess of Chance, seated, tartly answers: *οὐχ ἔστηκε γάρ*—because chance does not stand still. We all feel for the interviewer; but this is not all. The more than Roman baldness of the allegory is in the manner of Apelles and his time. Let your eye fall upon some terra-cotta slab with figures whose action recalls the proverbial expression "to take time by the forelock," and if nothing controverts the notion of an allegory, you will think of Apelles, or since your slab is a piece of sculpture, of his contemporary and rival Lysippos. Now listen to a description by Himerios (Ecl. XIV 1) of a noted work by that statuary: "Lysippos was not only a cunning craftsman, but also a brilliant thinker. Why, asks some one, what ideas did he ever put forth? He inscribed Kairos (Time, or rather Moment) among the gods, and made his nature plain by its image, embodying it in a statue. As well as I can remember, the work is after this fashion. Fancy a boy of soft proportions on the verge of youth, with flowing locks from his temples to his forehead, but with the posterior portion of his head bald, his right hand armed with a knife, his left held over a pair of scales, with his ankles winged, not that he may float above the ground, but so that while seeming to touch the soil he may steal up deceitfully without pressing it." Like Kairos, possibly, the poet who so often and

lovingly alludes to the glistening cerebral surface that earned him the nickname *ὁ φαλακρός*, evasively as, borne along on wings of imagination lent him by his own Birds, and bearing the bar of his scene-shifter's balance nicely poised on the razor-edge of his wit, he may slip from under Metanoia's fingers, may offer to Pronoia a forelock by which she can seize and hold him.

I find scattered through the plays of the great Aiginetan smiler passages I classify as follows :

1. Plain statements of what is right and wrong in drama and comedy.

*E.g.* ἀλλ' ἀποκρύπτειν χρὴ τὸ πονηρὸν τόν γε ποιητὴν,  
καὶ μὴ παράγειν μηδὲ διδάσκειν. τοῖς μὲν γὰρ παιδαρίοισιν  
ἔστι διδάσκαλος ὅστις φράζει, τοῖς ἡβῶσιν δὲ ποιηταί.  
πάνυ δὴ δεῖ χρηστὰ λέγειν ἡμᾶς.—Ranae, vv. 1053-1056.

What is wrong should be hid by an author.  
He should not by any means drag into light, or put on the boards what is wicked;  
For a teacher of children is he that instructs, while poets are teachers of grown  
folk.

And hence we are bound to tell only the good.

Or negatively :

οὐ γὰρ πρεπῶδες ἔστι τῷ διδασκάλῳ  
ἰσχάδια καὶ τρωγάλια τοῖς θεωρέοντος  
προβαλόντ', ἐπὶ τούτοις εἴτ' ἀναγκάζειν γελᾶν.

Plutus, vv. 797-799.

For it is not meet in the author of a play  
To throw to his spectators figs and sweets,  
Making them laugh at this.

2. Self-glorifications to the audience.

One passage will supply both positive and negative example.  
His play comes on the stage, not with all manner of farcical tricks.

ἀλλ' αὐτῆς καὶ τοῖς ἔπεσιν πιστεύουσ' ἐλήλυθεν.  
κάγῳ μὲν τοιοῦτος ἀνὴρ ὁν ποιητὴς οὐ κομῶ,  
οὐδὲ ὡμᾶς ζητῶ ἔπαταν δἰς καὶ τρὶς ταῦτ' εἰσάγων,  
ἀλλ' δεῖ κανὰς ιδέας εἰσφέρων σοφίζομαι,  
οὐδὲν ἀλλήλαισιν ὅμοίας καὶ πάσας δεξιάς.—Nubes, vv. 544-548.

Reliant on itself alone, and what it may have said.  
And yet a poet such as I keeps still his level head,  
And never seeks to swindle you rehashing twice and thrice ;  
For every play that I produce brings something new and nice.

## 3. Censure of predecessors and rivals.

In this, praise of himself is always implied, oftenest expressed. So he touches on the wretchedly careless performances of early comedy, in two fragments of the Danaids:

*δ χορὸς δ' ὡρχεῖτ' ἀν ἐναψάμενος δάπιδας καὶ στρωματόθεσμα,  
διαμασχαλίσας αὐτὸν σχελίσιν καὶ φύσκαις καὶ ῥαφανίσιν.*

Kock, Comicorum Atticorum Fragmenta, fr. 253.

When the chorus danced in a costume of rugs eked out with pieces of ticking,  
With spare spareribs and sausage-strings and radishes under its armpits.

*οὗτος αὐτοῖς ἀταλαιπώρως ή ποίησις διέκειτο.*—Fr. 254.

To such a degree was comedy then but a holiday task for the players.

Or he accuses a contemporary of plagiarism :

*ἐκ δὲ τῆς ἐμῆς χλανίδος τρεῖς δπληγίδας ποιῶν.*—Fr. 54.

Cutting from that mantle of mine three poor mantlets for himself.

The verse is a Eupolidean; enough to identify Eupolis as the “three-coated knave.” Perhaps he is alluded to in the “twice and thrice” of the lines just quoted; if so, these lines, like the verses

*Εὔπολις μὲν τὸν Μαρικᾶν πρώτιστον παρείλκυσεν  
ἐκστρέψας τοὺς ἡμετέρους Ἰππέας κακὸς κακῶς.*—Nubes 553, 554.

On the stage his Marikas thus Eupolis brought with ill design,  
Palming off our play of The Knights misconceived in every line.

were inserted in the revision; for the Marikas, an attack on Hyperbolos, which would seem to have been modelled by Eupolis too much on the lines of his jealous young rival's Knights, was performed two years later than the First Clouds (Schol. Ar. Nub. 552). The Knights had been written in collaboration. It is quite likely that Aristophanes took a lion's share of the credit. Kirchhoff thinks (Herm. XIII 292) that Eupolis took occasion to vindicate his authorship of the parabasis by inserting it, with slight alterations, in his own piece. Fritzsche, according to Kock, s. fr. 54, identified the other two pieces Aristophanes had in mind as copies of the Knights with the Golden Age—which was virtually Mark Twain's and Dudley Warner's Gilded Age in a former state of existence, with Kleon in his prime for its special butt—and with the Autolykos. With Kock, I take exception to the pertinence of the latter piece. The pivotal figure of the Knights is that strange impersonation of the sovereign populace, twy-

natured Demos, who at the close is restored to his foretime glory. It is the Demoi of Eupolis, with its deliverance of the state from the incompetence of its politicians through the citation from Hades of the true statesmen, Solon, Miltiades, Aristeides, and Perikles, that, more than any other of his known pieces, resembles the Knights in conception—which does not prevent its having served as a model for so different a piece as the Frogs. Some palpable similarity must have existed to make the gibe of Aristophanes possible, although I admit the justness of Cobet's remark (*Obs. crit.* 66, 7) that the flings of comic dramatists are not to be taken “*ad amussim*.”

4. Before passing to another classification of the utterances, the sum of which I regard as having the value of a partial restitution of the poet's conscious literary creed, let me dispose of a category allied to my second and third, and which embraces commendation of kindred minds in the field of comic authorship. Krates is praised in a patronizing tone, ironically, for the cheap wit of his nonsense verses about ivory caviare, leather bottéls, and fleet-footed crabs :

ἢν μέγα τι βρᾶμ' ἔτι τρυγῳδοιομουσική,  
ἥνικα Κράτητι τε τάριχος ἐλεφάντινον  
λαμπρὸν ἐκόμιζεν ἀπόνως παραβεβλημένον,  
ἄλλα τε τοιαῦθ' ἔτερα μυρὶ ἐκιχλίζετο.

Fr. 333, from Thesm. II.

The musical farce of an earlier day was a precious dish what year  
Poor Krates tickled the general with his ivory caviare,  
Unticklishly concocted, for all it looked so bright,  
Like the thousand similar trifles he giggled with artless sleight.

Compare fr. 29 of Krates himself, and Knights 537-539 :

οἵας δὲ Κράτης ὀργὰς ὑμῶν ἡνέσχετο καὶ στυφελιγμούς ·  
ὅς ἀπὸ σμικρᾶς δαπάνης ὑμᾶς ἀριστίζων ἀπέπεμπεν,  
ἀπὸ κραμβοτάτου στόματος μάττων ἀστειοτάτας ἐπινόιας.

What caprices of yours poor Krates endured ! What derision and anger intense !  
From you he had breakfasted often and well, albeit at little expense,  
With the nonsense-jingle that his clear voice could attune to the merriest sense.

In the same way Magnes is commended, cordially enough, for the astonishing abundance of his resources in operatic stage-craft, Knights 520-525.

Kratinos is unreservedly exalted for his tempestuous force, and this in verse that imitates so grandly the torrent flow of his, that I



am disposed to think Horace acknowledged its spell in his famous tribute to Pindar. We know that the epode "*Beatus ille*" is imitated from Aristophanes (compare the long fr. 387, from the Islands).

Εἴτε Κρατίνου μεμνημένος, ὃς πολλῷ ῥεύσας ποτ' ἐπαίνῳ  
διὰ τῶν ἀφελῶν πεδίων ἔρρει, καὶ τῆς στάσεως παρασύρων  
ἔφορει τὰς δρῦς καὶ τὰς πλατάνους καὶ τοὺς ἔχθροὺς προθελύμνους.

Equites, vv. 526-528.

Again, he remembers Kratinos, whose flow in the pride of his praise  
Came down as a flood on the valley, uptearing the trees from their base,  
And bearing his foes with the oaks and the poplars adrift on its face.

Nor are his palpable hits in political song forgotten :

ἀσαι δ' οὐκ ἡν ἐν συμποσίῳ πλήν· Δωροῖ συκοπέδιλε,  
καὶ τέκτονες εὐπαλάμων ὅμνων· οὐτως ἥνθησεν ἐκένος.

Eq. vv. 529, 530.

When "*I fain would steal*" was the only song that any would call for at wine,  
Unless it were "*Ask me no more*"; for he blossomed and bloomed like a vine !

But the brilliancy of his former achievements also serves to place the dulness of his later efforts, his vapid *λῆπος*, now that he is played out (the figure is elaborate; the author elsewhere speaks of *γέροντες ἐκκεκρούμένοι*, just as he says *τοῦ γὰρ τεχνάζειν ἡμέτερος ὁ πυραμοῦς*, "for clever trickery we take the cake," Thesm. v. 94), vv. 531-536.

It is Euripides in whose mouth, in order to convict him out of it, Aristophanes puts his definition of the office of the poet :

ΑΙΣ. τίνος οὖνεκα χρὴ θαυμάζειν ἀνδρα ποιητήν;  
ΕΥΡ. δεξιότητος καὶ νοοθεσίας, ὅτι βελτίους τε ποιοῦμεν  
τοὺς ἀνθρώπους ἐν ταῖς πόλεσιν.—Ranae, vv. 1008-1010.

AISCH. Now what is the thing in a poet we ought to admire ?

EUR. His wit, to be sure, and the teaching he does, whence citizens learn to aspire

To the good in our towns.

There is no flavor of "art for art's sake" about this, nor will it be found anywhere in Aristophanes. In the succeeding verses the effect of such plays as the Seven against Thebes and the Persians is dwelt on. All great poets, says Aischylos, have been great teachers as well, their works are storehouses of useful knowledge (Frogs 1013-1036). From Homer Aischylos took shining exam-



plies of virtues, the emulation of which is profitable to the state (1040-1042). With this the practice of Euripides is contrasted (1043-1046), and its evil influence is exposed (1047-1051). To Euripides advancing that his subjects were given as he took them, the answer is that it is a poet's duty to cover and hide evil (1053, 1054), for the reason that they are the teachers of the people (1054-1056, the lines quoted first of any). Treatment and words must comport with the greatness of the sentiments and thoughts to be expressed by them; in this Aischylos is as successful as Euripides is deficient (1056-1064):

ἀνάγκη  
μεγάλων γνωμῶν καὶ διανοιῶν ἵστα καὶ τὰ ρήματα τίκτειν.

Is it Aristophanes or Matthew Arnold<sup>1</sup> that is extolling to us the important quality of "high seriousness," the *σπουδαιότης* wherein Aristotle<sup>2</sup> sought the distinction of poetry from prosy fact?

The poet can specify as well as he generalizes. Unlofty treatment does not command the respect essential to the moral effect of example (1064-1066). The quibbling spirit encouraged by Euripides has corrupted the younger generation (1069-1076). And then the charges against Euripides are recapitulated (1076-1098), especially as regards the *physical* degeneracy of the "jeunesse dorée" of Athens. The picture drawn of it is an antithesis to the promises made to Pheidippes on condition of his accepting the guidance of the *δίκαιος Λόγος* (*Clouds* 1002-1014), and a parallel to the alternative there described (*Clouds* 1015-1023). Aristophanes' conception of corporeal beauty is, like his political, social, and literary views, an archaizing one; the sculptured figure of Ariston, who was possibly a body guardsman of Peisistratos, or the similar one from Ikaria, which Mr. Carl D. Buck publishes in the March number of the *American Journal of Archaeology* for this year, will best illustrate his description of the ideal, old-time Athenian physique.

The comic poet, if he too is to be a teacher, must have a policy to advocate before his people. The best exposition of Aris-

<sup>1</sup> "The superior character of truth and seriousness, in the matter and substance of the best poetry, is inseparable from the superiority of diction and movement marking its style and manner. The two superiorities are closely related, and are in steadfast proportion one to the other."—Matthew Arnold in his *Introduction to Ward's English Poets*.

<sup>2</sup> Aristot. *de arte poetica* 9: φιλοσοφώτερον καὶ σπουδαιότερον ποίησις ἴστορίας ἔστιν.

tophanes' policy is the parabasis of the Acharnians, that is to say, the *παράβασις καὶ ἔξοχήν* (vv. 628-658). Impelled to declare himself by the accusation of having satirized Athenian institutions in a malicious and unpatriotic fashion, in the play "The Babylonians" (vv. 628-632), he recounts his good deserts, which are well-understood abroad (vv. 633-658). He claims credit for having cured the Athenians of their guileless susceptibility to interested flattery, a weakness that often made them victims of wily strangers (vv. 633-641), and for making his fellow-citizens aware of what is going on in the subject cities (v. 642). The poet is actuated by public spirit, he advises things that are for the good of the city (v. 656, as in the Wasps, vv. 1017 and 1037, and the Peace, vv. 759, 760). His doctrines are called by their promulgator "the right" (*τὰ δίκαια*, Eq. v. 510, Ach. vv. 645, 655; *τὸ εὖ καὶ τὸ δίκαιον*, 661), "the best" (*τὰ βέλτιστα*, Ach. v. 658), or "those of the best" (Eq. vv. 507-510), or merely "lots of good things" (Ach. v. 656), which he proposes to himself to inculcate without wheedling, offering of bribes, or humbug (Ach. v. 657), trickery or flattery (Ach. v. 658). He will be and is plain (Vesp. v. 1015), frank (Nub. v. 518), and true (Nub. v. 519), no respecter of person provided his onslaught be a justifiable one (Vesp. vv. 1025-1028), not open to corruption by bribes (Vesp. v. 1036). He boasts in many passages of his readiness to show that he has the courage of his convictions; to declare what is right in mid-Athens is a risky business, yet he did so, and earned a reputation abroad by so doing:

*παρεκινδύνευσ' εἰπεῖν ἐν Ἀθηναῖοις τὰ δίκαια.*

*οὐτω δ' αὐτοῦ περὶ τῆς τόλμης ἡδη πόρρω κλέος ἥκει, κτλ.*

Ach. vv. 645, 646.

*τολμᾶ τε λέγειν τὰ δίκαια,*

*καὶ γενναίως πρὸς τὸν Τυφῶ χωρεῖ καὶ τὴν ἐριώλην.*

Eq. vv. 510, 511.

In the Acharnians already, he bravely threatened to chop Kleon to pieces for the benefit of the knights (Ach. vv. 300, 301), and defied him, confident in a just cause (vv. 659-664). And his performance must have given him immense satisfaction, to judge by such grandiloquences as he uses whenever he refers to the fray; so Wasps 1029-1036, where it is assimilated to the combat of Herakles with the Trojan shark or the Lernaean hydra, it is hard to tell which. It is well known how he actually was obliged to act the part of the Paphlagonian in the Knights in person, because

no actor dared to put on the portrait mask of Kleon that he required it to be played in; so he brags in his next piece of how he made bold to strike the monster in the paunch, though too generous to jump on him when he was down (*Nubes*, vv. 549, 550). The admission that he got a horsewhipping for the first attack sheds a queerish light on this noble impulse; of course he denies that he gave bonds to keep silent (*Vespa*, vv. 1284-1291), although shamefully deserted by those who should have supported him—*to punish them* he boxed up his jokes for a brief while. But his war upon the sophists and idle speculators, socialists and lawless conspirators, those fevers of the body politic, was equally meritorious, almost. The alarm of these people was great when they saw that Aristophanes had risen up against them, a powerful

ἀλεξίακος τῆς χώρας τῆσδε καθαρτής (v. 1043).

The more shame on his people to fail him at this juncture, i. e. to place the Demijohn of old Kratinos and the Konnos of Ameipsias, trivial plays, before their champion's *Clouds* (*Vespa*, vv. 1037-1050), the best comedy ever played, its author assures them. With Aristophanes, his last-performed piece is always his best, with the sole exception of the play on which the curtain is lifted!

All this may seem to have very little bearing on the subject of low comedy, but it is the necessary prelude to an intelligent collection of the direct references to whatever was classed under that head by the author of the *Knights* and the *Birds*. It is his conception of low comedy I would apprehend and examine, not my own. The proof of what I have just said is found in the *parabasis* of the *Peace*:

... ἀφελῶν κακὰ καὶ φόρτον καὶ βωμολοχεύματ' ἀγεννῆ,  
ἐποίησε τέχνην μεγάλην ἡμῖν κάπυργωσ' οἰκοδομήσας  
ἔπειτι μεγάλοις καὶ διανοίαις καὶ σκώμμασιν οὐκ ἀγοραίοις,  
οὐκ ἰδιώτας ἀνθρωπίσκους κωμῳδῶν οὐδὲ γυναῖκας,  
ἀλλ' Ἡρακλέους δργήν τιν' ἔχων τοῖσι μεγίστοις ἐπεχείρει . . .

*Pax*, vv. 748-752.

By leaving aside the disgrace of the stage, low farce and the quips of the mart,  
He founded and built us a structure of stone, a truly magnificent art;  
For he cast great thoughts in magniloquent form, neither found half his jokes in  
the gutter,  
Nor cared to attack with his weapons of wit small fry and the feminine  
flutter;  
But fired with the ardor that Herakles felt he attempted the hardest of labors.

Then follow the verses from the *Wasps* describing his great conflict with the hydra from the stinking tanner's vat (Peace 752-759= *Wasps* 1030-1036, with few slight verbal alterations). We see that on his pre-eminence in the virtues and merits he ascribes to himself rests his claim to be considered the founder of the *τέχνη μεγάλη*, of the grand style in comedy. His are the new plots and clever conceits that his hearers ought to carry home and put with the quinces between the folds of the articles of dress in their clothes-presses, so that they may keep the aroma of his wit about them (*Wasps* 1051-1059). His is the mystic choir that will have nothing to do with whomsoever the ponderous Kratinos has not initiated to the pure service of Bakchos, with whosoever, knowing not the orgies of the nobler Muses, rejoices in vulgarities introduced out of place (*Ranae*, vv. 354-358).

Now for the incuse reverse of this Capuan medal. To learn his negative merits, let us begin with the enumeration of the ignoble vulgarities, farcical business, and other evils happily sifted out and thrown away as not comporting with the high seriousness of this grand style, this new gospel of comedy, of which Aristophanes is the evangelist. It is the prelude to his more positive deserts in the same parabasis of the *Peace*:

ἄξιος εἶναι φῆσ' εὐλογίας μεγάλης ὁ διδάσκαλος ἡμῶν.  
πρῶτον μὲν γὰρ τοὺς ἀντιπάλους μόνος ἀνθρώπων κατέπαυσεν  
εἰς τὰ ῥακία σκώπιοντας ἀεί, καὶ τοὺς φθειρον πολεμοῦντας·  
τοὺς δ' Ἡρακλέας τοὺς μάττοντας, καὶ τοὺς πεινῶντας ἐκείνους  
ἐξῆλασ' ἀτιμώτας πρῶτος, καὶ τοὺς δούλους παρέλυσεν  
τοὺς φεύγοντας καζαπατῶντας καὶ τυπτομένους ἐπίτηδες,  
οὓς ἐξῆγον κλάοντας ἀεί, καὶ τούτους εἴνεκα τουδί,  
ἴν' ὁ σύνδουλος σκάψας αὐτοῦ τὰς πληγάς, εἰτ' ἀνέροιτο,  
δικακόδαιμον, τί τὸ δέρμ' ἔπαθες; μῶν ὑστριχὸς εἰσέβαλεν σοι  
εἰς τὰς πλευρὰς πολλῇ στρατιῇ καδενδροτόμησε τὸ νῶτον;

Pax, vv. 738-747.

So even his rivals were forced to "reform altogether" the low comedy whose principal method of provoking laughter was the constant and wearisome employment of farcical stock scenes and properties, rags and lice, the Epicharmian figure of Herakles gorging himself and wagging his ears, or ravenously hungry, slaves cheating their masters outrageously, or chased and beaten, then brought in blubbering to be butts for wrought jokes by a comrade: Poor fellow, was it a cat-of-nine-tails that invaded your ribs with superior numbers and devastated your back?

What a vivid vision this sample-list gives us of the nature of *φόρτος*, *τὸ φορτικὸν*, or *ἡ φορτικὴ κωμῳδία*, as it is severally styled. But suppose we take another one, found in the prologue-argument of the *Wasps*:

ΞΑΝ. φέρε νυν κατείπω τοῖς θεαταῖς τὸν λόγον,  
δλίγ' ἄτθ' ὑπειπὼν πρῶτον αὐτοῖσιν ταῦτι,  
μηδὲν παρ' ἡμῶν προσδοκᾶν λίαν μέγα,  
μηδ' αὐτὸν γέλωτα Μεγαρόθεν κεκλεμμένον.  
ἡμῖν γὰρ οὐκ ἔστ' οὕτε κάρνυ' ἐκ φορμίδος  
δούλω διαρριπτοῦντε τοῖς θεωμένοις,  
οὐδὲ 'Ηρακλῆς τὸ δεῖπνον ἐξαπατώμενος,  
οὐδὲ' αὐθίς ἐναστελγαινόμενος Εὐριπίδης  
οὐδὲ' εἰ Κλέων γ' ἐλαμψε τῆς τύχης χάριν,  
αὐθίς τὸν αὐτὸν ἄνδρα μυττωτεύσομεν.  
ἀλλ' ἔστιν ἡμῖν λογίδιον γνώμην ἔχον,  
ἡμῶν μὲν αὐτῶν οὐχὶ δεξιώτερον,  
κωμῳδίας δὲ φορτικῆς σοφώτερον.—*Vespae*, vv. 54-66.

Mark that Aristophanes descends in the *Wasps* from the too lofty level of the intangible Clouds to a bid for popular appreciation, but not to the catch-penny devices of the farcical comedy. And what may these be? Megarian jokes, not imitations of the early Megarian comedy, a fiction Wilamowitz has exploded, but ridicule of their Dorian neighbors, always pleasing to Athenian ears, in one category with which belongs the brace of slaves that scatters nuts from a basket among the audience, belongs Herakles choused out of his dinner, would belong the repetitiousness of making Euripides do duty again as the butt of the author's wit, or of making another onslaught on Kleon. This shabby custom of scattering fruits is again reprehended on the occasion of a show offering for the recovery of sight by Plutus (see vv. 768, 769):

ΓΥΝΗ. φέρε νυν, νόμος γάρ ἔστι, τὰ καταχύσματα  
ταυτὶ καταχέω σου λαβοῦσα. ΠΛ. μηδαμῶς.

Plutus, vv. 789, 790.

Again:

ΓΥΝΗ. εἰτ' οὐχὶ δέξει δῆτα τὰ καταχύσματα;  
ΠΛ. ἔνδον γε παρὰ τὴν ἔστιαν, ὥσπερ νόμος.  
ἔπειτα καὶ τὸν φόρτον ἐκφύγοιμεν ἄν.

Plutus, vv. 794-796.

The author always contrives to work some unexpected joke out

of the *καταχύσματα*, however, the occurrence of which in so many plays was the pretext for the fig-scramble diversion. They are to him what a hat of peculiar individuality is to Dr. Holmes, an irresistible object to wreak his wit upon. Often it is but the merest ghost of an allusion, unintelligible out of its context; often the reader is but permitted to guess at an actor's significant look or movement. Yet the incomparable poet himself evidently stooped to this execrable trick once, if not oftener, as may be seen from Peace 959-972, where the servants of Trygaios throw barley spelt and splash water on the house, and that in immoderate quantities. Of course, the preacher had to kick over the traces once in awhile, if only to give his moralizings a new lease of life with the old joke. If introducing the torch as a coercive in the Lysistrata (1216-1218, compare 1221) is deprecated as *φορτικόν*, farcical, and one of the distinctions of the Clouds is the suppression, in its performance, of torches and inarticulate howls, it is only from the singeing that follows the shaving of Mnesilochos by Euripides in the Thesmophoriazousai (236-248), accompanied with his shouts of pain, that we obtain a true perception of the laughableness of this sort of buffoonery. "I am scornfully amused," if I may quote Ruskin in this assemblage, at any one who should know his Aristophanes as thoroughly as Kock taking him as seriously as he does (see the notes to the prologue of the Frogs 1-18, in his edition of the play). With genius, especially when it is sportive, glaring inconsistencies are a matter of course. In that passage, if anywhere, the moralizing is hardly more than a hook from which to hang the very vulgarities, the *βωμολοχεύματα ἀγενῆ*, so severely condemned. Aristophanes plays a double part, he is both the god who forbids his slave to complain of his load (vv. 3-5), and the slave that hastens to ejaculate the precise words (vv. 20 and 30) he has just been forbidden to employ. But to complete the list of things and doings peculiar to the low comedy of Aristophanes, having noted these forbidden words and inarticulate expressions of loaded slaves, I turn to another comprehensive passage, already quoted from :

ώς δὲ σώφρων ἐστὶ φύσει σκέψασθ' ητις πρῶτα μὲν  
οὐδὲν ἡλθε ῥαψαμένη σκύτινον καθειμένον,  
ἐρυθρὸν ἐξ ἄκρου, παχύ, τοῖς παιδίοις ὥ' οὐ γέλως·  
οὐδ' ἔσκωψε τοὺς φαλακρούς, οὐδὲ κόρδαχ' εἴλκυστεν,  
οὐδὲ πρεσβύτης ὁ λέγων τάπη τῇ βακτηρίᾳ

τύπτει τὸν παρόντ', ἀφανίζων πονηρὰ σκώμματα,  
οὐδὲ εἰσῆξε δῆδας ἔχοντο', οὐδὲ λούτον βοῆ,  
ἀλλ' αὐτῇ καὶ τοῖς ἔπεσιν πιστεύουσ' ἐλήλυθεν.

Nubes, vv. 537-544.

The new features in this description of things avoided in the Clouds, characteristic, like the poor jokes, beatings, and inarticulate howls already touched upon, of the *φορτική κωμῳδία*, are the survival on the stage of the phallus and the obscene dance cancan-kordax, and one of lighter weight, though not to be condoned by a poet whose own head had grown beyond the hair-line, viz. heartless allusions to the baldheads. The juxtaposition of the cancan-kordax proves that the perennial reflections of our own comic papers on the same subject are a true Attic survival! Indecencies, generally, come under the same head of *φόρτος*, and are more than once condemned on this account, as Vespa, vv. 1173-1176, Eccl. v. 371, where the condemnation is faint, or Nubes, vv. 293-297; they should be left to the *τρυγοδαιμόνες*, who are identical with the *ἄνδρες φορτικοί*, of whom Phrynicos is chief. Of him Aristophanes speaks as of the patron saint of the kordax (*Wasps* 1490); it is from him that Eupolis copies this feature, together with the drunken old woman that introduces it in the Marikas (*Clouds* 553-556); it is his name that heads the triumvirate of farcical playwrights in the prologue of the Frogs: *Φρύνιχος . . . καὶ Δύκις κάμειψιας*. Ameipsias is again branded as an *ἀνὴρ φορτικός* in the Clouds, with the great Kratinos himself, who, galled perhaps by the taunts in the Knights, had roused himself to administer a signal defeat to Aristophanes and the Clouds on its first performance (*Clouds*, Argument V):

εἰτ' ἀνεχώρουν ἵπ' ἀνδρῶν φορτικῶν  
ἡττηθείσ, οὐκ ἄξιος ὦν.—Nubes, vv. 524, 525.

What happened? I departed beaten, upon my word,  
By writers of low comedy, improperly preferred.

In fine, not a word of censure for the writings of rivals and not a self-glorification in the whole of Aristophanes but contributes to draw more and more sharply, to make more and more distinct, the line that divides the low comedy, that of his predecessors and rivals on the comic stage, from the grand, which is his own. At the first blush, to be sure, accusations of plagiarism like that flung at Eupolis, or the malicious comment on the theft of a figure about eels by certain other imitators (*Clouds* 559), would hardly seem

to be tantamount to a characterization of the pieces in which they occurred as partaking of the nature of low comedy. With Aristophanes, however, they are. The stock scene, the stale joke, the stolen plot and figure, are *φορτικά*.

οὗτε ποιηταῖσι γάρ  
σκληροῖς δὲ δῆμος ἡδεῖαι καστεμφέσιν.—Fr. 579.

For the people takes  
Small pleasure in poets hard-rooted in a rut.

His pride is based on having broken with all this:

οὐ γάρ τίθεμεν τὸν ἀγῶνα τόνδε τὸν τρόπον  
ώσπερ τέως ἦν, ἀλλὰ καυνῶν πραγμάτων.

Fr. 528, from the Telemessians.

The reason even his genius attacked comic composition in the firm conviction that it was the most difficult of all arts—*νομίζων κωμῳδιδασκαλίαν εἶναι χαλεπώτατον ἔργον ἀπάντων*, Equites, v. 516—is his unwillingness to make it easy by letting his reputation depend on his skill at tricks he despised:

λόγῳ γάρ ἡγωνιζόμεσθ', ἔργοισι δ' οὐδεῖς.

Fr. 529, *e restituzione Bergkii.*

On words, not on stage business, we depended.

Of course, Aristophanes must not be taken too seriously. He cracked his ancient or vulgar jokes with perfect equanimity. The old grammarians, who had his originals before them, were able, as a modern one is not, to point out his petty stealings, *e. g. Schol. in Thesmoph. ad v. 215*, *τα γένεια δὲ ταῦτα ἔλαβεν ἐκ τῶν Ἰδαιῶν Κρατίνου*, one of the very *ἄνδρες φορτικοί* of the moralizing plagiarist. But after all, a conscious ideal as laboriously kept in view as Aristophanes occasionally betrays his was kept, even in the routine elements of his stage-craft—

ἀλλ' ἔξαγετ', εἴ τι φελεῖτ', ὀρχούμενοι θύραζε  
ὑμεῖς ταχύ. τοῦτο γάρ οὐδείς πω πάρος δέδρακεν,  
ὀρχούμενον ὅστις ἀπῆλλαξεν χορὸν τρυγῳδῶν.

Vespa 1535-1537.

So tread it along, if you like, and dance away to doorwards  
As quick as you can; for as yet no play had this conclusion,  
Or author of comedy dared dismiss his chorus dancing.

will leave its trace. Certainly none will deny that the success of Aristophanes' endeavor to

ρήματά τε κομψὰ καὶ παίγνι' ἐπιδεικνύναι  
πάνι' ἀν' ἀκροφυσίων κάποια καναθευμάτων.—Fr. 699.

Produce or delicate phrase or bright conceits  
Fresh from the modelling stand and bellows' snout.

was at least proportionate, to accept Matthew Arnold's equation between a writer's substance and his style, to the happy medium he claimed for the diction he had modelled on that of Euripides ; comp. his characterization by Kratinos as *εὐριπιδαριστοφανίζων*, Euripidaristophanes, as it were, and fr. 471, from the Tent Strikers :

χρῶμαι γὰρ αὐτοῦ τοῦ στόματος τῷ στρογγύλῳ,  
τοῦς νῦν δ' ἀγοραίους ἥττον ἢ κεῖνος ποιῶ.

I use the roundness of his mouth ; my thought  
I try to keep less every-day than his.

as he himself defines it :

διάλεκτον ἔχοντα μέσην πόλεως,  
οὐτ' ἀστείαν ὑποθηλυτέραν  
οὐτ' ἀνελεύθερον ὑπαγροικοτέραν.—Fr. 685.

Mine is the middle language of the town,  
No feminine prattle super-citified,  
Nor country swains' rude speech.

ALFRED EMERSON.

## II.—NOTES IN VERBAL MORPHOLOGY.

### 1. *Some types of dissyllabic roots.*

The theory of dissyllabic roots, as given by de Saussure and by Hübschmann (*Idg. Vocalsyst.*, p. 180 sqq.), invites extension in directions which seem to promise important results. Before suggesting one or two efforts in this line, I should like to add one or two points in which the theory as it stands appears to elucidate questions in verbal morphology hitherto dark. The unthematic verbal-stems given by Brugmann (Handb. §113 sq.) as Cl. i, b and c, viz. *svdpimi* κρέμαμαι, and *vāti dFησι*, seem to represent in different ways dissyllabic roots of the type *genē*. A root of this kind when accented on the first syllable before a person-suffix would produce the type *genə-t*; when accented on the second, *gnē-t*. With the heavy suffixes the ordinary abstufung would produce from both the type *gñ-mós*; this appears regularly in the first type, cf. Skt. *brdvimi* : *brūmds*. The absence of abstufung in the second type —*vātds dFεντι* έγγωμεν—might of course be explained by levelling in the I. E., but this is very unlikely in view of the persistency with which the ordinary root-class exhibits weak forms. More probably the forms belong to different periods. Before the “tonlos tiefstufe” was produced there was still a trace of the vowel of the first syllable left, which allowed the long vowel to remain unchanged while the heavy suffix was added. This remained in the final period just as the long ē of perfect forms, *sēduōs*, etc., remained untouched, through being hysterogenous. However this may be, one thing seems clear, that long vowels in the second syllable of roots where a previous syllable’s vowel is lost do not suffer abstufung like the long vowels of monosyllabic roots. Evidence for the longer root-type exists in almost all verbs of this class: witness *jdniman-*, γνωτός, -γνητος, *√genē*; E. ken, έγνων, *√genō*; *píparmi*, πίπλημι, *√pelē*; *vātds dFημεν*, *√auē*, etc.

Another example of these roots is seen in the large class of Skt. intensives which “insert” an ī between the first and second elements; Whitney, §1002 c. These must have originated in forms with the regular ī representing I. E. ə, and the type being

convenient would doubtless be extended. The norm *genē* would produce an intensive *genēgenti*, Skt. \**janijanti* (supposing the intensives original). The form *bharibhṛ* may be regarded either as a regular intensive from a  $\sqrt{bherā}$  or as an analogic intensive from  $\sqrt{bher}$ , the existence of the former depending on further evidence. In a case like *caniçcad* we must either postulate a type (*s*)*gendəsqnd*, altered by Sanskrit processes of analogy, or much more probably regard it as made up entirely on the model of more regular forms.

We need not be deterred by any *a priori* considerations from extending our conception of "roots" to include a large variety of dissyllabic types. These were once doubtless merely the union of two simpler words in a far earlier period of the parent speech. In a large number of cases these would be nouns, which could be used as verbs by the simple process of adding person-endings; cf. the Indo-Iranian *bhaigaj*, a physician, and its verbal developments *bhiṣdkti*, *baçaziāp* (opt.). We can understand now the meaning of "determinatives." Affixing single sounds to a root is meaningless, but affixing syllables may be simply adding one root to another. Thus with I. E. *drā*, *dreū* and *drem* = run, we may assume a simple root *der* amplified by *ā*, *eu* and *em* respectively, the ordinary abstufung reducing the first syllable. An I. E. *sa<sup>2</sup>n* will similarly produce *snā* and *sneū*, to swim; I. E. *ster* makes *streu*, scatter; I. E. *uer*, *uereū* drag, which must appear either as *ureū* or *uerū*. This process suggests that elements *ā*, *ē*, *ō*, *eu*, *em*, etc., were added to roots, producing not only the dissyllabic roots we have been dealing with, but also the determinatives, by the regular laws of abstufung. The *eu* element gives us some interesting results in two roots. A simple form *uer* appears in Skt. *vr̥ṇomi*; the norm *uereū* gives us *Feprū*, *verro*, Skt. *varū-tar-*, *varuṇa* *FopFavōs*. Then a  $\sqrt{ger}$  makes *kṛṇomi*, *kur-u* and perhaps *kurmās* = *q̄rmōs*, with *ū* by levelling; *gereū* accounts for *kariṇa*, *kāruka*, *kurvānti*, *kurvē* and *karōmi*.

Two synonymous roots, *suel* and *suen*, shine, will repay analysis. The first is that seen in *σέλας*<sup>1</sup> *σελάννα*, *Ἥελένη* *Ἥελα* (the first repre-

<sup>1</sup> I cannot help feeling that *serēnus* must be rigidly kept apart. It is almost the only word in which a Latin *sē-* out of *sue-* has been even alleged, and it is quite unnecessary. I believe *serenus* is for *xerenus*, like *super* for *xuper*; it may be then connected with *ξέρω*, with Skt. *kṣar*, to flow ("liquidus aether," but perhaps this is rather violent for a word whose differentia is "dryness"), or finally with *ξέω*, *ξεστός*, and so "burnished." The first

senting, I believe, an initial *sw-*, the second *su-*, being sentence-doubles developed in the earliest period of Greek); cf. Skt. *sūvar*, *sūrya*, etc. The *✓ suen* is required by the Zend *huuēng* i. e. *sūvan-s*, used as gen. of *huuār*, Skt. *sūvar*, also by the common *hāpра* (scanned *huuāpра*), brightness. I trace it also in our *swan*, and in the Latin *persōna*—the meaning “mask” suits our root much better than the traditional *sven* to sound, from which it is also separated by its long *ō*. The interpretation of this *ō* will come through the parallel *suel*. This certainly cannot be dissociated from the Gothic *sauil* and Lat. *sōl*. We thus get a full root *sāuel*, which is simply the name of the sun. Our “root” *suel* is nothing but this old noun reduced by abstufung, and we have a clear hint that any number of seeming verbal roots may have had the same history. The hochstufe *sāuel* produces Gk. *\*άβελιος*, which in Homer's Aeolic would be *ανέλιος*, Cretan “*ἀβελιος*,” Attic contracted *ηλιος*, with the aspirate which the Aeolic psilosis dropped. The second syllable is reduced in Lith. *sāule*. Reductions of both syllables give us *ālēa*, O. Ir. *sūil*, Skt. *sūrtā*, *sūrya*, O. Blg. *slū-nice*. The ramifications of this root show us what widely different forms may be got by the coincident abstufung of two syllables. Now if *sōl* goes back to *sāuel*, *persōna* is clearly explained by *sāuen*, and the parallel root-words thus found may be explained as due to the junction either of *sāu* and *el*, *en*, or of *sā* and *uel*, *uen*. It is not clear whether the *sa* is in the *ā* or the *ä* series. Some more examples can be given.

*sevērus*, *sērius*, Goth. *svera-*, may be connected with a base *sāvēr*; an Italic *svēr* (not *suēr*) is, I believe, required by the form *sērius*. The first part of this base might not impossibly appear in the Skt. *sēvate* (in Veda not used outside the present stem), if we could suppose this taken from a perfect or reduplicated aorist of a more primitive root *sav*.

*sōpio* has an *ō* which contraction will explain most easily. It is clearly a denominative from an old noun *\*sōp-*, just like *pēd-* and *vōc-*. The short vowel appears in the Zend *hab-dā*, “put to sleep.” I am disposed to believe that the difficult long vowel of I. E. root-

gives the easiest meaning, but requires a great amount of suffix-adding to the original root *ksē* or *qsē*. Another word which must be excluded is *Σείριος*, unless *r* and *l* are governed only by caprice. I make it *tveisriōs*, from a noun *tveiser-*, like *πάριος* from *πατέρ-*: the root is *tveis*, to twinkle, lit. to move rapidly (*micare*), seen in Skt. *tveṣ* and Lith. *tviska*. *Σείρ* is formed analogically.

nouns is best explained by contraction of two vowels, one of which vanished by abstufung in the weak cases. Here in any case a primitive noun *sð\*uep-*, whence *suēpnos* and *subnōs* (Osthoff), will perfectly explain the *ō*.

*sōlor sōlācium* may perhaps be connected with Goth. *saivala* (E. *soul*) in the sense of "inspiriting." I know no parallels to the production of *sōl-* out of *sojūol* or *sojūl*, but there seems no difficulty.

*sōrex* against *spaꝝ* can only come from an original declension *sauerak-s surakōs*, suggesting a root *sa\*uer*, denoting a shrill noise. The name of the mountain *Sōracte* irresistibly connects itself with this animal.

It is probably unsafe to pry further into the construction of roots. Abstufung will provide a conjectural analysis of any root. But this means examining a *prehistoric* I. E. speech, and for this task we have no tools.

## 2. The *-nā-* class of unthematic verbs.

The regular abstufung rules would make this formative suffix appear as *nā:n* after vowels, *nā:ñ* after consonants, i. e. *nā:n*, *nā:ā* in Skt. and Gk., *nā:n*, *nā:nā* in Latin. Can we find any trace of these normal forms? Some abnormal forms in the Skt. *-neu-* conjugation have scarcely received the attention they deserve. Whence comes it that *tanōmi* makes *tanvās* and *tanmās*; cf. Vedic *manmāhi*, etc.? No cause can be assigned for this loss of *u*.<sup>1</sup> If, however, we put down these irregularities to the *-nā-* class, all becomes clear. The affinity of these two classes is illustrated by the fact that out of 54 *-nu-* verbs and 48 *-nā-* verbs, at least 13 are common to both. It is by no means a violent supposition to assume that the type *tanmās* belonged to *\*tanāmi*, while *tanumās* came from *tanōmi*, and that the convenient shorter form was thus associated with the *-nu-* verbs. The transfer would be all the easier from the ambiguous appearance of the dual *tanuvās*, where the *u* looks as if it were simply developed from the *v*. The conjectural restitution of the type *krīñmās* from *krīñāmi* in Skt. is abundantly justified by the Zend forms which Bartholemae gives in his conspectus of Gāthic verbs (Beitr. p. 41). *Verntē* is clearly more

<sup>1</sup> I notice now that an explanation has been attempted by De Saussure (*Mém.* p. 245). But the "absorption of *u*" is surely impossible, and the parallel *juhmās* is easily explained by the analogy of *tanmās*, etc.

primitive than Skt. *vṛṇītē*, and *frijanmahi* (belonging to the Gāthic class of verbs in *-anā-*, *-anau-*<sup>1</sup>) is another clear example.

The evidence for the *-ñ-* forms with consonant-ending roots is varied and interesting. The imperative in *-ānd*, i. e. *-ñ-* + *-nā*, has a good Vedic record, and survives alone in classical Skt. Whitney (§1066 b) gives a curious class of apparent denominatives in *-āya-* which connect themselves with no extant nouns. The great majority of these are parallel with *-nā-* class verbs, as *stabhāyāti* : *stabnāti*, etc. With one or two exceptions the rest show nasal stems in Skt. or elsewhere, and the presumption is fairly made that *-nā-* forms existed. Now these formations are exactly paralleled in Greek, if we may assume that *ñ* before *ī* behaved just as *ā* did, which there is nothing to prevent. Thus we have *δάμνāμι*, *δάμνω* and *δαμάω*, Skt. *damāyāti*; *κάμνω* *γαμnāti* and *γαmnāti*; *σκίδnāmi*, *σκεδάω*; *πέρnāmi* (*περάω*); *Feñnūmi* *vasāyāti*; *πλήvāma*, *πελάω*; *κίρnāmi*, *κεράω*. I shall have something to say about these Greek forms presently. Meanwhile they seem fairly to clinch the argument for the *ñ* formation, which restores the action of law.

But as things are we find, not *kriñmās*, *gṛbhāmās*, *δυνμα*, *σκιδāmēs*, but irregular *nī* and *vā* constructions which refuse to be brought under any rule: Sanskrit only keeps to the old form of the weak suffix when the person-ending begins with a vowel, and Greek does not show it at all. The Greek *ā* is fairly easy to explain, as the analogy of the *ιστāmu* class will come in. The Skt. *ī* is harder, though the dual imperf. *-ītam*, *-ītām* is original (Bartholemae), and the optative weak forms would coincide. This would not mean much alone, but there are other formations in which the *ī* answers to the *ā* of the singular active; thus *adhāt* : *adhīmahi*, etc. And besides the general relationship of *ī* to *ā*, we have evidence of an *ī* which occasionally appears in both Vedic and Gāthic before person-endings; thus *akramīm*, etc. (W. 904 a), (*āsīt*) *agrabbīt* and *sreūīm*. This cannot have any connexion with the "is aorist": it is probably the extension of types, like *dbravīm*, containing a dissyllabic root.

Turning to Greek, I should like to suggest a very simple explanation of a well-known difficulty which the parallels *κίρnημi*, *κεράω*, etc., present. Meyer (§29, 59) brings in some very dangerous principles when he would equate *ιρ* to *γ*—without a suggestion of the difficulty—and leave a number of *-i* forms with an original *e*

<sup>1</sup> Can we assign *ēlāiñw*, i. e. *el-γnū-ð*, to this type?

unexplained. The whole question is cleared up by tracing *σκίδνημι*, *σκεδάω*, etc., to different roots. The first obviously belongs to *√sghaɪl(d')*, whence Skt. *chinádmi*, Lat. *scindo*, *caedo*, etc., the second from *√sghed*, Skt. *skhad*. The roots ("sever" and "scatter") are nearly synonymous, and *σκίδνημι* and *σκεδάω* would inevitably be associated. Then we have a simple proportion *σκεδάω* : *σκίδνημι* :: *κεράω* : *κίρνημι* :: *πελάω* : *πίλναμαι* :: \**περάω* : *πίτνημι*. Then *πίτνω* and *πίτνέω* (thematic verbs answering to the *nā* and the *neū* class respectively) get their *ι* from the synonym *πίπτω*, and doubtless help the other series. This and other analogies will assist Thurneysen's "sonant *z*" to get rid of all the anomalous *ι* forms for *ε*, etc., in Greek.

A somewhat careful examination of the nasal conjugations has brought out very clearly their close affinity, which has been made use of before. It will probably be found that a marked majority of roots conjugated in any of these classes show forms from more than one when all the languages are compared. This prompts us to guess that the suffixes are to be split up as follows. The common element is the weak root plus *n*. We cannot exactly tell under what circumstances the "umlaut" of *n* takes place, producing the class with nasal infix, which apparently has only the thematic *o* : *e* added.<sup>1</sup> Add to the common element the determinatives *ā* or *eu*, which came before us in the first part of this paper, and we have the *nā* and *neū* classes complete. The addition of the *o* : *e* accented produces the corresponding thematic classes in *nō* : *nē* and *nūō* : *nūē*, which must be distinguished from the hysterogenous forms like *δαμνάω* and *ἀννώ*.

### 3. The suffix of the subjunctive.

There are three apparently distinct ways of forming the subjunctive, represented by the types (1) *λύσομεν*, *ἰστάται*, (2) *φέρωμεν*, *φέρητε*, *ferētis*, (3) *ferāmus*, O. Blg. *bera*, etc. We cannot reduce these in number, for *φέρητε* = *ferētis* is an identity that can scarcely be questioned, and Brugmann's postulated Greek \**φέρāμεν*, etc., is a greater strain on analogy than we can reasonably allow. Thurneysen's account of the "Italo-Keltic *ā*" does not seem probable. A further difficulty comes in when we ask what is the rationale of the first type above. How does *ἔδομαι* differ from *φέρομαι*? Are the forms originally distinct, or had the thematic root-class at first

<sup>1</sup> See Brugmann M. U. 3, 148 sqq.

a kind of subjunctive meaning. I propose to explain all the forms by giving the mood a single mood-sign, like the optative. This sign was *ā*; it is curious that both this and the optative *īē* form feminine nouns. Now let us suppose that the subjunctive had always the thematic vowel before its mood-sign: we may compare the optative type *bhērois* (where the *o* has probably overrun the province of the *ē*). Then in non-thematic formations, whose subjunctives are never accented on the person-suffix or thematic vowel, we get types like *ueid-o-mos* (perf.), *lēigs-e-the* (s aorist), *tñ-néu-o-nti* (pres.). In these the unaccented mood-sign has sunk to its "tonlos tiefstufe," i. e. has vanished altogether, leaving the thematic vowel alone. The formations must be supposed anterior to the contraction period. In the thematic verb-formations we divide off two classes: (1) with accent on root, (2) with accent on thematic vowel. In (2) the natural subjunctive will be *uidō-o-mos*, *uidē-o-the*, the *ā* appearing in the "nebentonige tiefstufe"; hence the later I. E. contracted forms *uidōmos*, *uidethe*; Gk. *Fidēμεν*, *Fidēτε*, Skt. *vidātha*. In (1) it is not unreasonable to assume that the modal *ā* kept its accent, since the existing accent lay at a distance on the root-syllable and could be more easily conquered by the new addition; possibly also the *continuous* nature of these formations encouraged a stress upon the vowel which marked so continuous a mood as the subjunctive. Thus we get *bhero-ā-mos*, *bhere-ā-the*, which by Osthoff's contraction law (*Perfekt*, p. 123) became *bherāmos*, *bherathe*. The subsequent levellings of accent and tense distinctions do not need explanation.

#### 4. The formation of the sigmatic aorist.

The "vṛddhi" form which appears in the Skt. -*s*- aorist, traceable also in Greek and Latin (Brugmann, *Grd.* I, §314 n), is probably to be explained by analogical action in the I. E., the starting-point being verbs with vowel anlaut. Thus from the root *eī* we should have an aorist flexion *eis̄m*, *eis̄r*, *eis̄nto*, which gives us types *eis̄m*, *eis̄r*, and augmentless *eis̄m*, *is̄nto*; these types are exhibited in *ñσav*, O. P. *āiṣa*, *īσav*, *ierit* (= *eī-ās-et*, subj. of the "īs-aorist"), more or less altered by levelling. Hence by analogy we get from *nei* the forms *neis̄m*, *neis̄r*, *nis̄nto*, etc., to which the augment was prefixed unsuspiciously, and the formation thus started which is systematized in Skt. There the form of the sing. has overrun the whole active, and the middle adopts the analogy of the augmented or unaugmented middle from the presumed

type. The apparently capricious choice between these two is somewhat elucidated by the fact that *dn̄esi*, etc., are equivalent in rhythm to *drutsi*, the norm of roots with consonant auslaut, which of course is the original form unaffected by analogy. Whitney gives (§884, 887) some forms which do not agree with the rules; it is noteworthy that only *ddīsi* and *asthiṣata* violate this rhythm. These, like the 1st sing. injunctive type *stuṣē* (W. §894 d), have preserved their form unaltered.

##### 5. *The reduplication-vowel i.*

The curious Greek type of intensives exemplified by *δαιδάλλω*, *παιφάσσω*, *ποιφύσσω*, *ἄισσω* (== *Fai-Fik-i*), etc., represents, I think, the original parent of the common form of reduplicated presents. It is not well supported in Skt., where it only appears in the case of roots containing *i*; but this admits a considerable number of forms. Moreover, the assimilation of the reduplicating and root syllables was so prevalent in Skt. that there is no difficulty in supposing the type one among many original forms of the intensive. This formation (including both verbs and nouns) had clearly a large element of caprice in it, the main object being apparently the making of a heavy initial syllable. Granted then that an I. E. intensive type existed with an accented *i*-diphthong in the reduplication, it was natural that a weaker form of intension should be indicated by the same form with accent on root or suffix and consequent sinking of the reduplicating syllable to a consonant with *i*.

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### III.—THE PENNSYLVANIA GERMAN DIALECT.

#### V.

##### ENGLISH MIXTURE.

Speech-mixture in P. G. falls naturally into two divisions: (1) *English mixture*, the subject of the present chapter, (2) *German mixture*, or dialectic fusion, to be treated elsewhere.

The thesis that P. G. is essentially a German dialect and not a compromise between German and English has been adequately maintained in the foregoing chapters on phonology and morphology, which are the true criteria of speech classification. In the chapter on syntax it was seen that English had made inroads into the dialect to a very great extent. The present chapter is designed to set forth the nature and causes of this infusion of English, and the laws which govern this mixture of speech elements.

The problem involved is one of exceedingly complex nature: (1) As regards the German elements brought into contact with the new environment. They were not simply members of one German race, representing one separate German dialect, but members of various races, speaking as many dialects with their provincial patois—Swiss, Suabians, Bavarians, Alsatians, Pfälzer, Saxons. (2) As to their social rank. They did not represent the same social class, but a great variety of social conditions—men of noble rank, like Zinzendorf (who, to be sure, did not settle permanently in the new land); men of profound learning, like Pastorius; men of wealth, like the Crefeld merchants; sturdy pioneers of civilization, like Nitschman; soldiers of fortune—or rather of misfortune—like the Hessians, whom destiny called to defend their new fatherland before taking possession of its fair fields; skilled artisans of almost every trade. (3) As to religion. Devout men of varied persuasions and religious beliefs—Lutherans, Anabaptists, Mennónites, Herrnhuter, Friends, Huguenots, Pietists and Mystics. Add to these facts the conditions of life which they found here: (1) the ethnic elements—English, Scotch, Irish (cf. IX, p. 77); (2) the social and political changes constantly developing in the flux

and flow of our mobile American life; the dominant power of English as the recognized official speech, its growing influence through the public school, its superior advantages as the language of cultivated society. All these are constant forces in the processes of speech-growth under consideration. The elements, then, which enter into our treatment are the Germans with their variety of language and life, on the one hand, influenced by the new conditions of language, institutions, and life—mostly English, Scotch, and Irish—on the other. The discussion will fall under three separate headings: (1) The proportion of English in P. German; (2) the nature of this mixture; (3) the causes and laws underlying this speech-development.

It does not fall within the scope of this chapter to treat at length the influence of English on P. G. phonology. A word must suffice. To the most casual observer, the Germanized pronunciation of English in many P. G. localities is noticeable. So, too, English makes its impression upon the pronunciation of German. A variety of phonological stages or products is distinguishable. The two extremes are comparatively pure—Pennsylvania German, on the one hand, and English on the other, each with its own *basis of articulation*. A very large number speak both languages with remarkable purity. Between these extremes there are those who speak both German and English with the German basis of articulation, and those (I should think relatively few) who speak both English and German with the English basis. It is possible that English influence is traceable in certain P. G. sounds closely resembling the corresponding English sounds, as, for example, P. G. *v* and *v*; cf. phonology.

#### *Proportion of the English to the German Element in P. German.*

In order to determine the exact proportions of English in Pennsylvania German it will be necessary to examine not only the representative *literature* of the dialect, but also the *language as spoken* by the people in their various pursuits and conditions of life. The peasant girl, now in the kitchen, now in the field; the quiet farmer, rarely venturing beyond the nearest market-place; the active merchant, breathing the invigorating atmosphere of commercial life; the professional man, in constant contact with keen scrutinizing intellects; the statesman, the scholar, and the poet, must all contribute material for our investigation from their

peculiarities of vocabulary, syntax and style. Let us examine the speech of these representative classes.

1. *Glossaries.* There are two approximately complete dictionaries of the P. G. dialect, both published since Prof. Haldeman wrote his "Essay on Pennsylvania Dutch." Of these two lexicons, that compiled by E. H. Rauch and published in his *Pennsylvania Dutch Handbook* (P. G.-N. E. and N. E.-P. G.) contains, to quote his own words, "Schir fir deusənd werdtə, biseids ə deusənd mēnər es eus əm englisch gənummə sinn," thus making an aggregate of about 5000 words. The second of the above-mentioned dictionaries is that published by Prof. A. R. Horne in his book entitled "*Em Horn sei*" *Pennsylvanisch Deitsch Buch*" (P. G.-N. E.-N. H. G.). This is by far the most complete and scientific lexicon of the P. G. speech, and contains 5522 words. In addition to these two dictionaries there are three other incomplete glossaries, one appended by H. L. Fisher to his "*Es Vlt Maerikhvus mittos in dər Schadvt*," the second to his "*Kurzweil unn Zeitfərtreib*," the third published by Bausman as a "Wortverzeichniss" to Harbaugh's "*Herfe*."<sup>1</sup>

A word-by-word examination of these glossaries gives the following results :

" <i>Em Horn sei</i> " Buch,"	5522 words,	176	English.
Rauch's "Hand-book," circa	5000	"	1000
Fisher's " <i>Es Vlt Maerikhvus</i> "	2181	"	63
" <i>Kurzweil unn Zeitfərtreib</i> ,"	1983	"	21
"Wortverzeichniss" to H.'s " <i>Herfe</i> ,"	245	"	123

It must be stated, however, that the "Wortverzeichniss" is only a list of the most unusual words, and hence not representative. None of these glossaries except Rauch's attempts to give a full list of the English words in the dialect. If, then, we allow for the number of German words not contained in these collections, and the unrecorded English words actually in use among the people, the entire P. G. vocabulary would number about 6000 words. The figures given above, however, do not represent the exact proportion of English in the dialect, because the frequency with which

<sup>1</sup> Since this was written, a quite exhaustive glossary of the P. G. dialect (P. G.-English) by Dr. Hoffman has appeared in the Transactions of the American Philosophical Society, Dec. 1888. This is, however, little more than a revision of Horne's dictionary. The author acknowledges no sources by name, and hence gives us no clue as to his mode of procedure.

these English words occur is not taken into consideration. To ascertain this let us examine the following specimens.

*Southwestern Section.*

In Harbaugh's poem, *Js Schulhus un dər Krik*, consisting of thirty-one five-lined strophes (900-1000 words), there are only fifty-one (51) English words, including six (6) recurrences of the word *Krik* and four (4) of the word *juscht* identifiable with the N. H. G. *just*. Some strophes have no English words, none have more than four. In the same book (Harbaugh's *Hvſe*) is one of the most pathetic poems in the dialect, *Zum y~denkə un Dr. H. Hvrbch*, by Rev. C. Weiser. This poem of nine six-lined strophes (nearly 400 words) contains but two different English words, *juscht*, referred to above, and *schtoppə* (English stop) twice. The next selection, ten poems by Rachel Bahn, contains 117 four-lined stanzas (2800-3000 words). Of this number only 66 are English, including 11 recurrences of *nvu* and 7 of *juscht*. Miss Rachel Bahn has sent me a prose description of Autumn (177 words) in which not a single English word is to be found.

In Fisher's *yltə Zeitə*, a poem of some 323 seven-lined strophes, there are, according to my count, only 318 unquestionably English words (including a large number, such as "awful," "potatoes," "cottage-cheese," which have good P. G. equivalents, *schreklich*, *grumbērə*, *schmirkēs*, and are consciously regarded as intruders, inasmuch as the author writes them in italics). Fisher's P. G. translation of Bryant's "Rivulet," *Kurzweil unn Zeitfærtreib*, pp. 135-9, contains circa 600 P. G. words and no English. This is remarkable as showing the capacity of the dialect. In order to illustrate the proportion of English in Fisher's prose we have chosen two selections. The first is the *Förwört* to his *Kurzweil unn Zeitfærtreib*, containing about 500 words, in which the English *gəpublisc̄t* occurs twice, *juscht* and *nvu* once each, and the possible English *flint* in the expression "*mei~ flint zu pikə*." The second prose selection from Fisher is from a P. G. correspondence in which he discusses P. G. orthography, vocabulary and kindred topics. In the prose portion of about 300 words the only English word which occurs is "*local*." To complete our examination of the literature of the Southwestern Section the following newspaper selections have been made:

The first article, *Di Saelli will irə vks gəschlifə hvvə*, from

the *Penna. Staatszeitung* (Dec. 25, 1884) of Harrisburg, Pa., contains about 750 words, of which 48 are English, including repetitions of *lekshən* and *nvu*. The next selection, *Dem Kaeptən sei~ Chrischt-Kindəl*, from the Lancaster *Volksfreund und Beobachter* (Dec. 24, 1884), contains about 850 words, of which (proper names excepted) only 22 are English.

#### *Northeastern Section.*

The first selection, Rauch's P. G. translation of Brutus' speech on the death of Caesar (Shakespeare's *Julius Caesar*), printed in Rauch's *Handbook* (p. 218), contains 247 words, of which but 10 are English. In an original article by Rauch ("Pit Schewffəlbrennər") in the *Carbon County Democrat* (Mauch Chunk) there are about 850 words, of which 123 are English. Rauch's P. G. translation of *Rip Van Winkel*, consisting of 26 pages, of about four hundred words each, averages about 20 English words to the page. From Wollenweber's *Gemälde aus dem Pennsylvanischen Volksleben* two selections have been chosen: (1) a prose selection, *Di Faeschəns* (pp. 75-76), containing 384 words, of which 22 are English; (2) a poem, *Im Sommer* (p. 19), of 3 seven-lined stanzas containing 131 words, of which but three are English. Zimmerman, in his P. G. translation of C. C. Moore's *Night before Christmas* (circa 500 words) employs only 29 English words. Tobias Witmer's poem, *Seks Ur* (Horne, pp. 59-60), of 9 four-lined stanzas (circa 300 words), contains but 10 English words. Prof. Horne's biographical sketch of Lawrence J. Ibach (Horne, p. 80) contains 160 words, of which 7 are English. Conrad Gehring's sketch of *Gov. Hartranft* (Horne, pp. 74-75) contains 200 words, of which 9 are English. Rev. Eli Keller, in his best poem, *Der Keschtəbym*, 52 verses (about 550 words), makes use of the English *mēpol*, *mēpolblit*, *nvu* (once each), and *juscht* (twice). The same writer, in No. 2 (about 250 words) of a series of 10 P. G. poems (circa 2500 words), in the Allentown *Kvellenfor* 1885, does not employ a single English word. M. C. Henninger, in his poem (Horne, pp. 61-64), *Js Fvra in der Trēn* (12 eight-lined stanzas, about 500 words), makes use of 28 English words. These selections might be multiplied indefinitely, but enough has been given to show the proportion of English to P. G. in the dialect as written.

Of the *spoken dialect* the prose selections given are fairly representative, especially those from Fisher, Rachel Bahn, Rauch, and

Gehring. In order to give completeness to the treatment of the spoken language, let us consider the result from conversation taken from the lips of the speakers themselves. The results of the author's researches in these dialectic colloquies with the people who speak the dialect as their vernacular were two-fold: (1) verification or correction of what had already been written or printed; (2) collection of new materials, which have been used in various portions of this treatise. From these materials, collected in the workshop, in the field, in the kitchen, in the drawing-room, in the store, in church, in the railroad train, in the mixed assembly, we draw the following data.

#### *Southwestern Section.*

In a conversation of five or six P. Germans around a store at Manchester, York Co., Pa. (July 5, 1884), the writer noted during the course of an hour the following English words: *hitching-post, crossing, stable, butcher, of course, reaper*. In an afternoon spent in the kitchen of a farmer near Manchester about a dozen English words were heard.

#### *Northeastern Section.*

During a conversation between persons from Zieglerstown, who were fellow-passengers on the Philadelphia and Reading R. R., the following English words were heard in the course of about an hour's ride: *of kors, gøsaetisfeid, aekkommodētə, lōkēschən, fēr-strēt, well, raepids, dvllər, Graend Tronk, eidə (idea), əbvit (about), gøschtoppt (stopped), tip-tvþ (tiptop=N. H. G. ausge-zeichnet, herrlich), nvu unn ðen (now and then), svld məhvgəni (solid mahogany), seləbrēschən (celebration), sēm steil (same style), terrəs (terrace), gēls (gates), inflēns (influence), ɪðər (ether)*. In a tour around the Bethlehem market the following English words were heard among those who spoke P. German: *welschkaern* for English roasting-ears (which, by the way, the speaker did not understand), *rūbaerb* (rhubarb), *gummər* (cucumber), *trunks* (trunks, N. H. G. koffer), *kollekt* (collected, p. p.), *hōmrōns* (home runs). In the Allentown market in a similar walk the following were noted: *pek* (peck, measure), *tendə* (attend), *ɪkwəl tū* (equal to), *liberti* (liberty). The speakers referred to in all the above selections are distinctively Pennsylvania German and employ the language as their vernacular. There are, of course, strata of society where the language represents a more decided compromise

between English and German. Such places are found on the boundaries between German and English settlements and in the larger towns. This stage of language mixture is frequently found in the shops or stores, where both English and German customers congregate. Such mixture is to be found in Rauch's Handbook, as, for example, the conversation in the clothing store. This conversation contains 665 words, of which 44 are English, according to my count.

If, then, we recapitulate in tabulated form the results, we have the following proportion of P. G. and English:

*Southwestern Section—Prose.*

		Proportion of P. G. to English.
Fisher's "Förwert" . . . . .	.	100 to 1
" " Letter" . . . . .	.	300 to 1
" Penna. Staatszeitung" . . . . .	.	15 to 1
" Lancaster Volksfreund" etc. . . . .	.	38 to 1
Manchester conversation . . . . .	(possibly)	100 to 1
Kitchen talk (York Co.) . . . . .	"	120 to 1
Total average for prose . . . . .		112 to 1

*Southwestern Section—Poetry.*

Harbaugh's "Schülheus" etc. . . . .	.	20 to 1
Weiser's "V~denkə" etc. . . . .	.	100 to 1
Rachel Bahn's "Gedichtə" . . . . .	.	43 to 1
Fisher's "Vltə Zeitə" . . . . .	.	40 to 1
" " Es Bechli" (Bryant) . . . . .	.	600 to 0
Total average for poetry . . . . .		160 to 1

*Northeastern Section—Prose.*

Rauch's "Speech of Brutus" . . . . .	.	25 to 1
" Article . . . . .	.	7 to 1
Wollenweber's "Faeschən" . . . . .	.	17 to 1
Gehring's "Gov. Herrenst" . . . . .	.	22 to 1
Horne's "L. J. Ibach" . . . . .	.	23 to 1
R. R. conversation . . . . .	(possibly)	60 to 1
Bethlehem market . . . . .	"	60 to 1
Clothing store (Rauch) . . . . .	.	15 to 1
Total average for prose . . . . .		15 to 1

## Northeastern Section—Poetry.

				Proportion of P. G. to English.
Wollenweber's "Im Summər"	.	.	.	44 to 1
Zimmerman's "Necht" etc.	.	.	.	17 to 1
Witmer's "Seks Ur"	.	.	.	30 to 1
Keller's "Keschtebəm"	.	.	.	101 to 1
"    "Vus der eltə Zeit"	.	.	.	250 to 0
Henninger's "Fgrä in der Trēn"	.	.	.	18 to 1
Total average for poetry	.	.	.	78 to 1

## Character of English Mixture in Pennsylvania German.

The simplest form of English mixture in P. German is found in those cases where the English word has been introduced directly and without serious change of form. By far the greater portion of English mixture is of this kind. A list of the most important words is given here in alphabetical order. The accent is usually the same as in English; long and inverted vowels could not be printed with the accent.

P. G.	N. E.	N. H. G.
ədyū	adieu	adieu.
əffis	office	büreau, amt.
əffisər	officer	beamte, officier.
əpərētə	operate	operiren.
əppōsə	oppose	widerstehen.
ərdərə	order	befehlen, bestellen.
ərgəneisə	organize	organisiren.
ərnəmēntə	ornament	schmücken.
āekta	act	handeln, spielen.
āeddə	add	hinzuthun, addiren.
aeddréssə	address	adressiren.
aedzchérna	adjourn	vertagen.
aedmítta	admit	zulassen.
aedrepta	adopt	annehmen.
āedferdísə	advertize	öffentlich anzeigen. [verb.]
aeffōrðə	afford	im stande sein, or können with a (ver)bessern, ergänzen.
aeméndə	amend	appelliren, sich berufen (auf).
aeppliə	appeal	beifall zuklatschen.
aepplýdə	applaud	bestimmen, ernennen.
aepplýntə	appoint	schätzen.
aepprēsə	appraise	billigen.
aepprüfə	approve	einrichten, ordnen.
aerréndzcha	arrange	

P. G.	N. E.	N. H. G.
(aer)réschta	arrest	verhaften.
aegríę	agree	einwilligen, übereinstimmen.
aesséssę	assess	einschätzen, besteuern.
aesseínsę	assign	übertragen, überschreiben.
aettaétschę	attach	in beschlag nehmen.
áevøredsch	average	durchschnitt.
bend	bond	schuldschein, verpflichtung.
benøtbex	bonnet-box	schachtel für damenhüte.
bess	boss	aufseher, meister, vormann.
bessom	opossum	beutelthier.
bei or pei	pie	torte, kuchen.
baélensę	balance	balanciren.
baéllöt	ballot	wahlkugel, stimmzettel.
baenk(s)	bank(s)	ufer.
baétschöler	bachelor	junggeselle.
bell (s. and v.)	bell	glocke, läuten.
béndi (H)	banty (bantam)	bantam-huhn.
bénrefl	pennyroyal	flöhkraut.
bens	pence	pfennige
béł	bail	bürgschaft.
beílør	boiler	dampfkessel.
beind	pint	nössel.
biseíd(s)	besides	ausser.
bísnness	business	geschäft, sache.
biwi (H), píwi (H.H.)	pewit	kibitz
bódbzi	potpie	fleischpastete.
bóddøl	bottle	flasche.
bóggı	buggy	leichter einspänniger Wagen.
börd	board	brett.
börtsch	porch	altan, vorhalle.
búkør	bugger	schinderknecht.
büssi	pussy	kätzchen.
bútschér	butcher	fleischer.
der	tar	teer.
dýdi (daedi)	daddy	vater.
démødi	timothy	timotheusgras.
dénki	thank you	besten dank.
desk(s), dest (H)	desk(s)	pult.
dínnør	dinner	mittagsessen.
dilings	dealings	handel.
dred	trot	trab (gehen).
drunk	trunk	koffer.
drúnnøl-bétt	trundle-bed	rollbett.
dzchéntølmaen	gentleman	der feine wohlgesittete Mann.
dzhúmpę	jump	springen.

P. G.	N. E.	N. H. G.
dzchürəmaen	juryman	der geschworene.
dzhúsdis	justice	gerechtigkeit, recht.
éditor	editor	redacteur.
élevéte	elevate	heben, erheben.
endersə	endorse	indossiren.
éndzhinirə (or in-)	engineer	führen, lenken, regieren.
éndzhein (or in-)	engine	dampfmaschine, locomotive.
endzhgiə	enjoy	geniessen.
engēdzhə	engage	sich verbinden, bedingen, miethen.
engrēf(v)ə	engrave	eingraben, stechen.
enkérədzhə	encourage	ermuthigen.
enrōlə	enroll	einschreiben.
exaéktli	exactly	genau, gerade.
exaémīna	examine	prüfen.
exkyúsa	excuse	entschuldigen.
exséptə	except	ausnehmen.
éxəkyúte	execute	ausführen.
expéndə	expend	ausgeben.
expéllə	expel	austreiben.
explēnə	explain	erklären.
explödə	explode	explodiren.
expréssə	express	versenden.
exschpékte	expect	erwarten.
extraéktə	extract	ausziehen.
exténdə	extend	verlängern, erweitern.
édzhent	agent	agent.
elékschen	election	wahl.
avēdə	evade	ausflüchte machen.
fernes	furnace	schmelzofen.
faekt	fact	thatsache.
faérəwéll	farewell	lebewohl.
féndyu	vendue	(öffentliche) versteigerung.
— krzier	vendue crier	auctionator.
fens	fence	einzäunung.
feinə	fine	um geld strafen.
fix	fix	befestigen, bestimmen.
fl̄g	flaw	riss, fehler.
förs	force	gewalt.
füle	fool	betrügen, zum narren machen.
gerdzhəl	cordial	herzstärkung.
gaémlə	gamble	um geld spielen.
gaerdin	guardéen (vulg. for guardian)	vormund.
geund	gown	kleid.

P. G.	N. E.	N. H. G.
gilti	guilty	schuldig.
graémbíræ	cranberries	preiselbeeren.
graéndaed	grandad, for grand- father	grossvater.
grubs	grubs	ausgegrabene baumwurzeln.
gúkumær, gúmær	cucumber	gurke.
gütbei	goodbye	adieu, lebewohl.
hespeuær	hospower (vulg. for horsepower)	pferdekraft.
heswip	hoswip (vulg. for horsewhip)	ochsenziemer.
heuns	hounds	jagdhunde.
heist	heist (prov. for hoist)	heben, aufhissen.
heslør	hostler	stallknecht.
heschpittal	hospital (prov. for hóspital)	hospital.
hexæt	hogshead	oxhoft.
herryø	hurry	eilen.
húmbuk	humbug	betrug, aufschneiderei.
indid	indeed	in der that, wirklich.
Insch, Insching	Ingin (prov. for In- dian)	Indianer.
Inschingróbbær	Ingin (Indian) rub- ber	gummi elasticum.
inseid	inside	inwendig, innerhalb.
kelletsch	college	eine art hochschule.
kernisch	cornice	dach-gesims, cf. karniéss.
kaérpøt	carpet	teppich.
kaesch	cash	bares geld.
ketsch	catch (puzzle)	kunststück.
kétschør	catcher (pall)	leichtentuch.
kíkø	kick	treten, ausschlagen.
klöse	close	schliessen.
kom (or kum-) pründæ	compound (with)	sich abfinden (mit).
komplít	complete	vollständig, vollendet.
konfess	confess	gestehen.
konsídøre	consider	erwägen, überlegen.
körts	courts	gerichtshöfe.
krénær	coroner	leichenbeschauer.
krep	crop	ernte.
kraéks	cracks	spalten, risse.
krpier	crier	ausrufer.

P. E.	N. E.	N. H. G.
kréditors	creditors	gläubiger.
krik	creek	bach, kleine bucht.
kriks	crickets	grillen.
kwēt	vulg. for quoit	wurfscheibe.
kwiltz	quilt	durchnähen.
lédsch (laétsch)	latch	klinke.
leíə?	lie	liegen.
lésson	lesson	aufgabe.
lékschenírə	electioneer	stimmen werben.
leíthers	lighthorse	reiterei.
líkrisch	licorice	süssholz, lakritzenaft.
líschdə	enlist	sich anwerben lassen.
littélheus	little (back) house	abtritt.
lóflettər	love-letter	liebesbrief.
lökus	locust	heuschrecke.
lönsəm	lonesome	einsam.
lüpə	loop	mit einer schleife befestigen.
maénedzhə	manage	handhaben.
mébəl (mēpəl)	maple	ahorn.
meind	mind (and mine)	sinn (auch grube oder bergwerk).
meínda	mind	hören auf, acht geben, gehorchen.
míssəri	misery	elend.
miteút	without	ohne dass, wenn nicht.
míxə	mix	mischen.
módəl	model	muster.
muschkítər	vulg. for mosquito	musquito.
múschkret	muskrat	bisamratte.
múschmílyəns	mushmilions (vulg. for muskmelons)	muskatmelone.
neu	now	nun, jetzt.
nöschən	notion	idee, meinung.
nöschens	notions	kurze waaren.
nötis	notice	notiz, nachricht.
péddəl (paeddəl)	paddle	ruder.
paéddlə (verb)	"	rudern.
pik	subs. pick (choice),	wahl.
píkə	vb. choose	auswählen.
píktər	vulg. for picture	bild.
píssəbed	pissabed (vulg. for dandelion)	löwenzahn.
plénti	plenty	genug.
plíssə	please	gefallen.
plén	plain	einfach.

P. G.	N. E.	N. H. G.
póscht-éffis	postoffice	postamt.
pôkîch	poky	langsam.
pôl	pole	stange.
praénks	pranks	possen.
présent (brésent)	prison	gefängniss.
pritênd	pretend	vorgeben.
púnk	punk	schwamm.
regün	raccoon	waschbär.
resum	vulg. for rosin	harz.
raeps	raps	schläge.
raesch	rash	vorschnell.
reforí	referee	schiedsgericht.
reforimenn	— man	schiedsrichter.
rësëd (H) or rësit (R)	receipt	quittung.
röschdæ	roast	braten.
rûl (ruler)	rule (ruler)	lineal.
rûmedis	vulg. for rheuma- tism	rheumatismus.
schëp	shop	werkstatt, laden.
schbaérëgres	vulg. for asparagus	spargel.
schbeit	spite	groll.
schblítte	split	spalten.
schbreuts	sprouts	sprossen.
schbrí	spree	rausch (he has been on a—er ist wieder 'mal durchgegangen).
schbring	spring	quelle, brunnen.
schbunk	spunk	zunder, muth, entzündbares
schdët	state	staat. [gemüth.
schdîm	steam	dampf.
schdóppér	stopper	(kork)stöpsel.
schdrippa	strip	abstreifen.
schdûdent	student	student (note accent).
schdûdiø (& schdu- dirø)	study	studiren.
schéfér	shaver	wucherer.
schipisch	sheepish	schüchtern, verdächtig scheu.
schkíppø	skip	überspringen, auch hüpfen.
schkîds (cf. schkîdø, vulg. for skates verb)		schlittschuhe.
schkwaérø	squirrel	eichhörnchen.
schkwéiø	squire	friedensrichter.
schlë (or schlítte)	sleigh	schlitten.
schlëd	slate	schiefer.
schlik	slick	glatt.
schlö	slow	langsam.
schmaert	smart	geschickt, klug.

P. G.	N. E.	N. H. G.
schmók	smoke	rauch.
schmókə	smoke (vb.)	rauchen.
schnéppər (schnaep- pər)	snapper (turtle)	eine schildkröte.
schnók	snug	bequem, enge.
schpfē	spy	erspähen, entdecken.
schpéndə	spend	verausgaben, ausgeben.
schtaéndə	stand	ertragen, erdulden.
schtaértə	start	abgehen, abfahren, in bewegung setzen.
schür	sure	sicher, gewiss.
séfə	save	retten, sparen.
seidər (cf. seidər- press)	cider	apfelwein.
sémmli	vulg. for assembly	versammlung.
sént	cent	ein geldstück.
séssər	vulg. for assessor	steuerbeamter, siehe aessessor.
séssment	" assessment	steuerumlage, einschätzung.
sét	set	bande, rotte.
seifərə	cipher	rechnen.
seína	sign	unterzeichnen.
símedéri	cemetery	kirchhof.
síti	city	stadt.
sóldzhər	soldier	soldat
sómmense	summons	vorladen.
súkla	suckle	säugen.
súpərinténdər	vulg. for superin- tendent	oberaufseher.
süt	suit	rechtshandel, prozess.
sütə	suit	passen, gefallen.
tep (dəp)	top	gipfel, spitze.
taéfərns	taverns	wirtshäuser.
taégə	tag	ein spiel in dem der gewinnt, der { einen andern berührt, oder ihm { einen schlag gibt.
tölbex	toll-box	kasten für das chausseegeld.
tölhæus	toll-house	zollhaus.
tórnpeik	turnpike	chaussee.
traévələrs	travelers	reisende.
triks	tricks	possen, streiche.
tzhaéps (dzhæeps)	chaps	kerls.
tzhësə (dzhësə)	chase	jagen, verfolgen.
ufkôrs (ofkôrs)	of course	natürlich.
umbrél	vulg. for umbrella	regenschirm.

P. G.	N. E.	N. H. G.
wetschə (cf. wetsch, s.)	watch (as subs. = Uhr)	bewachen.
werk-heús	workhouse	arbeitshaus, zuchthaus.
waélli	valley	thal.
wérrí (or very)	very	eben, (der)nämliche.
wib (wíp)	whip	peitsche.
wíbərwill	whippowil	der virginische ziegenmelker oder windfänger.
wig (wik)	Whig (Republican)	Whig.
wildernis	wilderness	wildniss.
zépling	sapling	bäumchen.

*German Prefix and English Root.*

ébschtaértə	start off	abgehen, abfahren.
ébseína	sign away	überschreiben an.
ébwaértə (p. p. ébga-		
wera)	wear off (out)	abtragen.
r~fide	fit (try on)	anpassen.
r~schplítə	split a little	anspalten.
r~séttlə	settle	ansiedeln.
rúsplíkə	pick out (shell)	ausschälen.
rúschpfeſə	spy out	ausspähen.
rústeſérrə	tire out	ermüden.
el~fénso (einfensə)	fence in	einzäunen.
førbedørə	bother	plagen, verwirren.
fórmixə	mix	vermischen.
fórschmökə	blacken by smoke	verrauchen.
fórschweppə	swap	austauschen.
réúslaénsə	lance out	herauseilen od. springen.
üfpelíə	pile up	aufhäufen, aufschichten.
üfkóta	cut up	unsinn, possen treiben.
üfkökse	coax up	durch liebkosungen bereden.

*German Root + English Root.*

eltfaéſchen	old-fashion	altmodisch.
belgém	ball-game	ballspiel.
diréſchō, also kri- dúrſchō (R)	menagerie	menagerie.
eíſa meínd	iron mine	eisengrube.
eíſaschdör (H)	hardware store	eisenwaarenladen.
hendbörd	hand-board	wegweiser.
húnichsúkəl	honeysuckle	geissblatt.
kípén	cow-pen	kuhstall.
klépbörd-féns	clap-board fence	lattenzaun.
legarfér (or -faer)	camp-meeting	gottesdienst im freien.

P. G.	N. E.	N. H. G.
selsbex	salt-box	salzfass.
schdikelféns	stake-fence	eine aus pfählen od. stangen aufgerichtete umzäunung.
schépböl	dipper	schöpfer.
schüssbörd	tailboard	schussbrett am wagen.
tébex	tea-box	theekasten.
úfrör	uproar	aufruhr, lärm.
wélschkorpkrip	corn-crib	welschkornscheune.
wéschblok	washing-block(stool)	waschbank (-block).

*English Root + German Root or Suffix.*

beíndzébbé	pine-cone.	tannenzapfen.
bódælchæ	small bottle	fläschchen.
bördkaerch	church-gallery	empor-kirche.
bútschæréx	cleaver	schlächterbeil.
fénsrígæl	fence-rail.	stake, staket.
gínihínkél	guinea (chicken)	perlhuhn.
híkerniss	hickory-nuts	weisse amerikanische wallnüsse.
klíngschté	clingstone (peach)	pfirsiche, deren kern sich schwer vom fleische ablöst.
kríkli	little creek	bächlein.
lgébér	law-paper	papier für dokumente.
lgméssich	according to law	gesetzmässig.
lédzhérbüch	ledger	hauptbuch.
maéntélbörd, maén-	mantelboard (-piece)	kaminsims.
téstik		
maérbélschté	marble	marmor.
mébleis	tick-seed	wirtelsstrepfen.
schdimmil	steam-mill	dampfmühle.
schléddékör	slater	schieferdecker.
schmökduwék	smoking tobacco	rauchtabak.
schmökpeif	(smoking) pipe	tabakspfeife.
schmökdeg (or -wé- der), also éltwei- vérsummér	Indian summer	nachsommer.
wétschkett	watch-chain	uhrkette.
wiblein (better wibl)	little whip	peitschchen.

*English Idea expressed in German.*

égédókter.	eye-doctor	augenarzt.
békschté lègar	bricklayer.	maurer.
bísskets	piss-cat (skunk)	stinkthier.
bíssketsägreut	skunk-cabbage.	stinkkohl.
blöbaeryærté	golden rod (Blue mountain tea)	bergthee, goldrute, wundkraut.
géwittérrüt	lightning-rod	blitzableiter.

P. G.	N. E.	N. H. G.
gútgúkich (cf. schléchtgúkich)	good-looking	hübsch, schön.
hémgémécht	home-made	selbst gemacht.
húnnortjör	hundred years (cen- tury)	jahrhundert.
zé~dóktor	dentist	zahnarzt.

*Bahn.*

*For wes ich dō félörə heb,  
Ich dort exschpekt to [zu] sē.*—P. 196.

For what I have lost here, I *expect* to see there.

*For ellə mól ich's hérə du,  
Düt's mich enkérədzhə mē.*—P. 199.

For every time I hear it, it *encourages* me the more.

*Un gəfixt hot er in juscht férstrēt.*—P. 193.  
And he *fixed* it just *first-rate*.

*Sin noch fil mē ich gleichə du.*—P. 200.

There are still many more [which] I *like*.

*In faekt ich wēss's juscht sō güt,  
Dass wenn's geschtər gəhaeppənt waer.*—P. 192.

*In fact* I knew it just as well as if it had *happened* yesterday.

*Unn sell konfess ich e~.*—P. 198.

And that I *confess* too.

*Ich hoff aer mēk(g) noch laestə leng.*—P. 187.  
I hope it may *last* yet a long time.

*Unn mit dem schtrēub sich mixə düt.*—P. 184.  
And with the dust it is mingled [*mixed*].

*For jēdərs waer em pīkə dēnn.*—P. 190.  
For every one would then be *picking* [it up].

*Well, ennihvu, wenn's frijör kummt,  
Bin ich gəplīst férstrēt.*—P. 180.

Well, *anyhow*, when spring comes, I am *pleased first-rate* [very glad].

*Aer hot's net kennə staendə mē.*—P. 190.

He could not *stand* it any longer.

*Dō kummt ən schlittə unn aer schtoppt.*—P. 186.  
Here comes a sleigh and it *stops* [is stopping].

Wā dī *kleimet sūtə* dūt,  
Dō singə sī mit frischēm mūt.—P. 183.

Where the *climate suits* [is favorable] they sing with fresh vigor.

*Fischer.*

Ich ḡleb m̄r kennt's *aep̄pir̄a* mēchē.—A. M. 71.  
I think we could make it *appear*.

Dī hex, dī hot ən *l̄yer ḡafit*,  
Der bescht sei~ l̄evə hot *ḡopl̄it*—A. M. 65.

The witch, she *feed a lawyer*, who *pleaded* his very best [the best in his life].

Dī hex, dī hot dī *lysūt ḡewunnē*.—A. M. 65.  
The witch, she won the *lawsuit*.

En jēdər *m̄aint sei~ bissness* dō.—K. 112.  
Every one *minds his business* here.

Denn *for sī zu pl̄isə*,  
Isch's kurtsum bəschlossē.—K. 16.

Then in order to [*for to*] *please* them it is forthwith decided.

Kenn's ellēs *prüfə bei meim bū*.—K. 83.  
I can *prove* it all *by my boy*.

I. D. Rupp hot mit grossēr mī unn auslēg dreissich d̄eūsēt nēməfon unserē b̄efē deitschē ei~ḡewendertē förfētēr ḡesəmmēlt unn *ḡep̄ublischt*.—K. 3.

I. D. Rupp collected with great difficulty and outlay [expense] thirty thousand names of our *brave* [noble] German forefathers and *published* them.

Dī eltē wēg sinn ell fērdutzt,  
Der *scht̄im* hot ellēs *revoluzt*.—A. Z. 172.

The old ways are all confused [changed], *steam* has *revolutionized* everything.

Es weert ellēs *garunt bei scht̄im*,  
Es waert bel nix *ḡeschēft̄ es bei maeschin*,  
Der mensch, der *runt* sich e~ bei *scht̄im*.—A. Z. 171.

Everything is *run by steam*, soon nothing will be done except *by machine*, man too will *run himself [go] by steam*.

Denn *schmōk* ich unn blōs der *schmōk* in die hē.—K. 62.  
Then I *smoke* and blow [puff] the *smoke* up into the air.

Unn dī wu als hen treivə solle,  
Sinn hēm gəschnikt, noch mē sek zu hölə.—A. Z. 117.

And those who should have driven *sneaked* home to fetch more sacks.

Es waert nix mē gəmēd neu mit der sens,  
Vs juscht ē~ gəmpd sō en der fens,  
Der ripər drin zu schaerts.—A. Z. 139.

We now cut no more with the scythe than just one swath along the *fence*, in which to *start* the *reaper*.

Unn wenn mər's feiər hen ūfgəschiert  
Denn sinn en deusənt funkə fert.—A. Z. 206.

And when we *stirred up* the fire, a thousand sparks flew out.

Aer schtekt so tight es wex.—A. Z. 108.

He *sticks* as *tight* as wax. Here, then, is an evident adaptation of the German *stecken* (schtektə) to the English idiom.

Mər traevəlt neu bei lend unn sē,  
Bei lokomotiv tim.—A. Z. 172.

We *travel now by land and sea by locomotive team*.

Sō gēt mər jērlich en der Pōl,  
Unn vōl's elt Dzhaeksən-tikət.—K. 113.

So we go to the *polls* every year and *vote* the old *Jackson ticket*.

#### *Hvrbuch.*

Sell hot sī dif aeffekt.—H. 72.

This *affected* them deeply (made a deep impression upon them).

Der mēschtər hen mər neusgəschpaerrt,  
Di dir unn fenschtər fescht gəbaerrt.—H. 18.

We shut the master out, we *barred* the door and windows fast.

Der waert hot sī gəbēll.—H. 72.

The tavern-keeper *bailed* them out.

Dō is neu's schreibəs, ell komplit,  
Gəmixt mit lp, des elləs bit,  
Es hot kē flp unn flek.—H. 73.

Here is the document, all *complete, mixed* with law that *beats* [surpasses] everything; it has not a *flaw*, nor [spot] *blot*.

Wī is des jungē beurəfolk doch *ufgədresst*,  
 Wī hēvə si dī kepp sō schteif unn hoch!—H. 21.

How the young peasant folk are *dressed up*, how stiffly and proudly they hold their heads!

Di beurə hen gəsē~ wī güt  
 Es gēt wenn mēr sei~ *bissness* düt  
*Aekkordung zu der ly!*—H. 75.

The peasants saw how well it goes when one *does his business according to the law*.

Der *schkweiər* hot der gənz pēk *gəfeint*.—H. 72.

The *squire fined* the whole crowd [gang].

Kennscht denkə wi ich *fil*.—H. 15.

You can imagine how I *feel*. Here the German reflexive has given place to the English intransitive construction; cf. X 3, 314, 4.

Mēr lēbt juscht wī dərvōr: des *fixt* dī *ly*.—H. 22.

One lives just as before, that the *law fixes*.

Dēl buschleit hen kēn luscht dehēm,  
 Si *haenkərə* nōch der schteidt.—H. 51.

Some country people find no pleasure at home, they *hanker after the city*.

Sell hēbt sī schē~ sum wəgəbett hereus,  
 Unn *heist* sī haendich in dī ovərə schtek.—H. 46.

This lifts them up out of the wagon[bed] nicely, and *hoists* them handily into the upper stories.

Ir schreivəs hēməlt unser ēm—  
 Ich lēs's gern—es *kummt mir hēm*.—H. 25.

Their writing [poetry] reminds us of home; I like to read it, it *comes home to me*.

Mēr hett *gəklost* unn dēt *komprundə* mit de kreditərs.—H. 22.  
 (That) we have *closed* and will *compound* (settle) with the creditors (indirect question).

Sagt Hens: "Ich *kraek* dī nuss."—H. 74.  
 Says Jack: "I'll *crack* the nut" (I'll settle the question).

Neu hot der mēschter reus *gəlaenst*,  
 Ger kreislich *schipisch* gukt.—H. 18.

Now the [school]master *lanced* [rushed] out, *looking* very *sheepish*.

Dī jungē *leiz* ellweil schtill,  
Unn schlōfē *ellē* fescht.—H. 15.

The young ones now *lie* still, and all sleep soundly.

Dort hengt *ən* schtrik, den *lüpē* mār *ən* di sek.—H. 42.  
There hangs a rope, this we *loop* to the sacks.

Mār *ēgent* nix—dī *fra hot's in hund*—  
Mār is *ir ēdzhent, maenedzht* geld unn lend.—H. 22.  
One [the husband] owns nothing—the wife has it all *in hand*—  
One [he] is her *agent, manages* money and land.

Guk, wī sī *pīpē* rum.—H. 15.  
Look, how they *peep* around.

Der mond is *uf*—er is *juscht foll*—  
Er *pīpt* zum fenschtē *reī*—Guk mol!—H. 33.  
The moon is up—it is just full, it *peeps* in through the window—  
just look!

Unn *ufgāpeilt* *uf* *ēnēr seit*.—H. 26.  
And *piled up* on one side.

Dēs hot der Hens *ebvut gāplist*,  
Wī mār sich's denkē kann.—H. 72.  
This *pleased* Hans *about* as one might imagine to himself.

En *jēdēr* *beurēbū* muss *kaerridzh reidē*.—H. 21.  
Every peasant-[farmer-]boy must *ride* in a *carriage*.  
Wenn's *seinscht*, denn *kennscht* du *reī*!—H. 18.  
If you *sign* it you may come in.

Dī schwelmē *schkippē* ivēr's feld.—H. 14.  
The swallows *skip* [fly low] over the field.

*Schlopt* *əm* *heus* unn *schluppt* *gens secht*  
Mit *seim* *sak* *əm* *schornschtē* *neī*.—H. 40.  
[He] *stops* at the house and slips right softly down the chimney  
with his sack.

Unn *ellēs* *wes* *sī* *hen*, dī *leit*,  
Dēt ich *fārschwāppē* *enich zeit*  
For's *schūlheus* *ən* *der* *krik*.—H. 13.  
And all they have, these people, I would *swap* *any time* for the  
schoolhouse on the creek.

Sell is *ən* *ərçh* *gut* *ding*—*əs* *sēft* *fil* *mī*.—H. 46.  
That is a very good thing—it *saves* much labor.

Du finnscht kēn mēschter sō, gē, such—  
 Der *seifz̄a* kenn darch's gēnsē buch,  
 Unn *schkippt* kēn ēni rūl.—H. 17.

You will not find a teacher—go, hunt [him]—who can *cipher* through the whole book and *skips* [without skipping] not a single *rule*.

Dī grossē hen dī grossē *gētaegt*,  
 Dī klēnē ell fērmissst.—H. 18.

The large [boys] *tagged* the large [girls], [but] missed [passed by] all the little ones.

Der mēschter *wētscht* sī ewēr scherf.—H. 16.  
 But the master watches them closely [sharply].

*Gēwippt* hot aer nummē zu.—H. 17.  
 He *whipped* continually.

*Horne.*

Kutsteun *leit* im drek.—P. 53.  
 Kutztown *lies* [is situated] in the dirt.

Aer is ēn erch freindlichēr unn *schmaertor* menn unn *meint sei~bisness* gut.—P. 48.

He is a very friendly and *smart* man and *minds* his [own] *busi~ness* well.

There seems to be English influence in the following: Es is ē~zū sellēr zeit imē brif aus Filedelfē grossē gleyg beim governir gēfirt worrē, dass di filē deitschē ivērell's bescht lēnd *üfnemē* dētē unn gēfērlich waerrē.—P. 55.

It was also at that time that a grave complaint was made to the governor in a letter from Philadelphia, that the numerous Germans were *taking up* the best land everywhere and becoming dangerous.

Weil der elt menn erm wer, hot der jung *tshaep* ken laerning krigt, es wes er so aus sich selvēr [selvēr] *ufgēpikt* hot.—P. 72.

As the old man was poor, the young *chap* got no education except what he *picked up* himself [by his own exertions].

Aer hot mit fil widērwaertichkeitē zu fechtē ghet, evēr ēr hot's *gēschlaent* wi ēn menn.—P. 74.

He had many misfortunes to contend with, but *stood* them like a man.

Weil ēr zu seinērē mutterschprōch *gēschlik̄t* hot, evē wi'r in d' hēkschtē emtēr wer.—P. 74.

Because he *stuck* to his mother-tongue even when he was in the highest offices.

Juscht sei föreltərə hettə 'n per hunnərt jör in England  
gəschd(t)oppt.—P. 48.

Only [except that] his forefathers had *stopped* a few hundred years in England.

För elters—dēs mēnt bei uns iwer hunnərt jör—wī unsər foreltərə ins lənd kummə sin, unn's eschtlich Pennsylfeni v~gəseltəlt hen, wər's noch ən ermə schlechtə gēyent, foll Inschə, schlēngə unn fil ennər ungəzifər.

Long ago—that means with us over a hundred years—when our forefathers came into the country and *settled* eastern Pennsylvania, it was still a poor, wretched region, full of Indians, snakes, and many other vermin.

Aerscht kaerzlich hot uns ən freind gəset, dass ər noch güt wisst, wī der Dzhen noch drunnə in Norristeun *bver gətent* unn dī sēm zeit *lv gəlēsa* hett (Gehring).—P. 75.

Only a short time ago a friend told us that he still knew [remembered] well how [when] John *attended bar* down there in Norristown and at the *same time read law*.

Si sinn mit schdim *üfgəwaermt* im wintər.—P. 49.

They are *warmed up* by *steam* in winter.

English influence seems to be traceable in the following: Aer hot sō höch es 8 bis 10 gəmēnə *fil zeitə* għyt.—P. 78.

He had as high as 8 or 10 congregations *many times*.

### Rauch.

Unn ich fərmüt, es dū selvər *aedminischtrə* wid?—P. 205.

And I suppose you yourself want to *administer*?

Unn wenn dū *düscht*, dənn waert aer v~ *follens aegrīs* mit mir.

—P. 196.

And if you *do*, he will fully *agree* with me.

Will ich ebbəs sunscht provirə—der *raeskəl aekts*.—P. 219.

I will try something else—to *act the rascal*.

Unn düt de gens *trēn* sellerwēg *baelaens*.—P. 228.

And in this way *balances* the whole *train*.

*Juscht zu sēnə*, wī gut aer dich *bekummt*, *suppōs* du provīrscht ən emol v~.—P. 191.

*Just to see* how well it will *become* you, *suppose* you try it on.

Unn es düt der *flōr* v~ *protektə*, for hols es gut ei~ *gəsōkt* is mit *tzhv*-duvekbri düt net fərfeulə.—P. 232.

And it also *protects* the *floor*, for wood which is well *soaked* with *chewing* tobacco juice does not rot.

In der kaerich is ən *férstrēter* plēts for ēmē sei~ *tzhp* duvek güt *endzhvie*.—P. 232.

[In] church is a *first-rate* place for one to *enjoy* thoroughly his *chew* (vulg. "chaw") of tobacco.

Unn wenn sell *fēlt* zu scheffē denn nem di *bwks*.—P. 194.

And if that *fails* to operate, then take the *box*.

Dō is ən *schtik*, es *gēfiggārt* is.—P. 198.

Here is a piece that is figured [with figures].

net helvēr gēfinischt

Lēm unn schip, so wischt unn aus der faeschēn.—P. 219.

"scarce half made up,

And that so lamely and unfashionable."

Ich inschur's, es sī de *veri* beschte sinn.—P. 202.

I'll insure them to be the *very* best.

Kēperē mer dō rum mit de lēdis.—P. 219.

"He capers nimbly in a lady's chamber."

Ēm Jones sei~ unsēlberē kreitērmittēl *positifli kjurt* ellē menschliche *komplēnts* fom blōhuschtē y~ bis nunnēr zu *schquaer* y~ wē.—P. 193.

Jones' unsailing herb remedy *positively cures* every *complaint*, from whooping-cough down to *square* tooth-ache.

Derum is sei~ *dydi* neus unn hot ən *gēkōkst*.—P. 224.

"Therefore came his father [daddy] out and entreated him."

Sell mēg sei~, evēr ich gē~nei~ for *plēn* prēdichē.—P. 183.

That may be so, but I *go in for plain* [square] preaching.

Der doktēr hot di pilfērlin *pripaert*, unn *gēordert* ēns ei~ zugēvē ellē zwē *schtund*.—P. 197.

The doctor *prepared* the powders, and *ordered* one to be given every two hours.

*Piti* mich net, evēr geb mir neu dei~ īrē.—P. 220.

"Pity me not, but lend me thy serious hearing."

Sei so güt unn mēch ən *bill* derfo~ unn dū si *risitz*.—P. 201.

Please make me a *bill* and *receipt* it.

*Plaens* hob ich *gēlegt* for ən ufrōr *ress*.

"Plots I have laid . . .

To set my brother Clarence and the king

In deadly hate the one against the other."

Yvēr ich bin net *gēschīpt* for so *schports* unn *triks*.—P. 219.

"But I that am not shaped for sportive tricks."

Oh, ich will net *schte~ uf* ə faertel.—P. 189.

Oh, I won't *stand on* a quarter.

Unn mit ell meinē sindē *nousgeschlepp̄t* in di ennē welt.—P. 222.  
And with all my sins stepped into the other world (free translation of the original).

Seg zwē unn dreisich—*schplit* der *differens*.—P. 200.

Say thirty-two, *split* the *difference*.

Der kostomēr *settalt* ūf un sagt *faeriwell*.—P. 193.

The customer *settles up* and bids *farewell*.

*Causes and Laws underlying the Speech Mixture.*

It now remains to trace the causes and laws underlying this speech-mixture. One will notice, by glancing at the lists, that most of these borrowed words are either very familiar or very technical. Attention has already been called to the remarkably pure German vocabulary of certain isolated phases of the life of this people, as for example that of the peasant-women in the kitchen and the home. Here, then, is the nearest approach to the speech of the original German settler. If we begin in the isolated home and follow the course of the homespun German as it is brought by the children and other members of the family into contact with the life about them, we shall be able to discover both the *causes* and *laws* of the English infusion. Prominent among these *causes* are the following :

(1) *The unintelligibility of German to the English speaker.* On entering the land the German settler found a civilization the language of which was English. Most of the traffic had to be carried on with English-speaking tradesmen, who knew and wished to know little or no German. The natural result was that the German, in transacting business, was compelled to call objects, perfectly familiar to him in his own idiom in the fatherland, by their English names. The following are examples: *bodd̄l* (N. H. G. flasche), *baerḡn* (N. H. G. handel), *brēds* (N. H. G. gewebe), *fendyu* (N. H. G. öffentliche versteigerung), *kaerp̄t* (N. H. G. teppich), *scht̄r* (N. H. G. laden), *süt* (N. H. G. anzug), *sēfs* (N. H. G. eiserne geldkasten), *schlipp̄rs* (N. H. G. pantoffeln), *wordrōbs* (N. H. G. kleiderschränke).

The newspapers abound also in curious compounds; cf. the following: *eisenstore*, *küchen ränges*, *extra grätes*, *furnäces*, *bar-room-oefen*, *air-tight* und alle *sorten parlor-oefen*, *brilliant gas burners*, *tragbare heaters* und *gasbrenner*, *feuerbricks*, *springs*, *geforged* und *gerolltes eisen*, *shäfting*, *safes*, *meisel* in *setts*, *razor strops* und *hones*, *pulleys*, *carvingmesser*, *butschermesser*, *varnisch*,

neues kohlenscreen, boiler von allen sorten, brassarbeit, kaffemühlen (cf. Haldeman, pp. 30 ff. for this and similar selections).<sup>1</sup>

(2) *The insufficiency of the colloquial German vocabulary for the emergencies of the new environment.* The newly arrived German met many objects for the first time and learned to recognize them by their English names, which were much better known to him than the German equivalent. Among such the following may be mentioned: *fens* (N. H. G. zaun, mauer, umzäunung, gehäge, are all insufficient to express the various meanings of the American "fence"); *kvttedzh-kaerpats* (N. H. G. teppiche für hütten oder landhäuser would need explanation); *pvi* or *pei* (N. H. G. kuchen und pastete both somewhat different from the American, Yankee, "pie"); *bvss* in P. G. has the meaning of N. H. G. aufseher, fabrikherr, meister, with various other kindred significations; *kolletsch* is something quite peculiar to English and American life and has no equivalent in N. H. G., the German *gymnasium* would be misleading, and *hochschule* or *universität* would signify too much; *rngün* or *rvkkün* would hardly be exchanged for the lumbering N. H. G. nordamerikanischer waschbär! Agricultural implements, as *riþar*, *schellar*, *kaerridzh* (Eng. carriage), *boggi* (buggy), *rvkawé* (rockaway).

(3) *The recognition of English as the only official speech.* The fact that since early in the eighteenth century English has been the only recognized official speech, even for Germans, has forced the P. German to make use of the technical vocabulary connected with municipal and state government. The result is that P. G. has received a large influx of these technical English words untranslated and for the most part unchanged in pronunciation. To be sure, the German pulpit, schools, and press in various parts of the state have kept the German equivalents of many of these terms before the people, but the P. G. dialect has chosen to adopt the English terms instead of the German. So we find scores of them: *vffis*, *aedvpta*, *aepptints*, *aerreschta* and *reschta*, *endvrsa*, *enrols*, *poschtnffis*, *schdet* and *schtet*. A glance at the list above will afford numerous examples. In order to show how English law terms have crept into the dialect I quote passages from Harbaugh's *Herfe* (pp. 70-71).

<sup>1</sup> It must be noted, however, that these selections given by Haldeman, while illustrating to some extent P. G. speech mixture, are taken from professedly N. H. G. newspapers.

Di *lp* unn *kōrts* hen sī ḡhesst, . . .  
 Nord hot der en der *enn̄er ḡorescht*,  
 Es is för den *schkweīr* kumme;  
 Der *H̄ens* war *ḡosomm̄anst*. . .  
 Uf *sem̄schd̄eg* wer di *sūt* beschellt, . . .  
 Der *schkweīr* hot den *gens* paek *ḡeſeint*, . . .  
 Der waert hot sī *ḡab̄elt*.

(4) *The loss of puristic speech-consciousness by the decline of the German pulpit and schools.* The English public schools are rapidly supplanting German institutions and thus decreasing the demand for German in the pulpit. The German press is still active in almost every town of considerable size, but that does little toward cultivating a puristic taste for the mother-tongue. The result is clear. The younger generation of Pennsylvania Germans, schooled in the dialect of the parental fireside, comparatively ignorant of the literary language, and taught in the English schools to forget their vernacular, speak the dialect, if at all, without distinguishing or knowing whether they speak a language or jargon. It is but fair, however, to state that there are not a few who can distinguish, when their attention is directed to their speech, and some are found who make conscious efforts to preserve the pure German vocabulary.

To this blunting of speech-feeling are due such borrowings as *plenti* (quite general for N. H. G. *genug*, also P. G. *genunk*), *twun* (N. H. G. *dorf*, also P. G. *schted̄al*), *bisness* (N. H. G. *geschäft*, *sache*), *opinȳen* (N. H. G. *meinung*, also P. G. *mēning*), *dzhudzhe* (N. H. G. *urtheilen*, *beurtheilen*), *traevel̄* (N. H. G. *reisen*, also P. G. *rēsə*), *kostom̄ars* (N. H. G. *kunden*, also P. G. *kunnə*). Even more interesting than these single words are the unconscious Anglicisms which have crept into P. G. syntax: (1) modified signification of the German term *gleich̄a* (orig. = N. E. resemble, now = N. E. like, N. H. G. *gern haben*), *guk̄a* (orig. = N. E. look, N. H. G. *sehen*, now = also N. E. look (appear), N. H. G. *aussehen*), *fil̄a* (orig. trans. and reflex., now trans. and intrans.) (aer *fil̄t schlecht* = N. H. G. *er fühlt sich unwohl*); (2) the introduction of the English idiom, as *Ich heb meī meind üfḡem̄acht* (= N. H. G. *Ich habe mich entschlossen*), *sī is daun üf der elt Rip Van Winkel* (N. H. G. *sie ist böse auf den alten Rip V. W.*) (Rip 11). *Wenn av̄er der Rip di noschen nemt vus zu baek̄a inseid son zweneich jör unn ē d̄eg* (= N. E. If, however, Rip takes the notion to back out inside of a year, etc.) (Rip 17). *Ich wēss*

es aer der *aedvaentedzh gənūme* hot sum Rip (N. E. I know that he took *advantage* of Rip) (Rip 24). D̄es der Dzhō den Dzhen bei der Saelli *vusgəkot* het (N. E. That Joe had *cut out* John with Sally) (W. 48). Dō hen s̄i gəmerkt d̄es si *gəfūlt* sinn (N. E. Now they noticed that they were *fooled*) (W. 134). For other examples see X 3, 295 et seq.

(5) *The inclination to despise the P. G. vernacular.* As English culture becomes more generally disseminated, the rising generation regard with contempt the speech of their fathers, and thus not only contribute to the growing speech-mixture, but bid fair in a few generations to erase the last vestiges of the sturdy German vernacular. The results of this cause are manifold. In some cases the strong vitiation of the German idiom with English words and expressions; in others, the speaking of broken English on the part of the parents when addressing their children and strangers; in still others, the utter abandonment of all reminiscences of the fatherland and complete absorption in English language and life. There is a touch of pathos in the fast vanishing traces of this once flourishing German civilization. It were a theme worthy of the poet's pen to sing the dirge of this dying race of sturdy Teutons, and perpetuate to coming generations vivid recollections of the honest simplicity, the patient sacrifice, the untiring energy, and indomitable heroism of their early ancestors.

#### *Laws.*

From the foregoing it is possible to summarize the general laws underlying the speech mixture:

1. *That term or idiom is employed which is the most familiar to both speaker and hearer. So doublets are frequent, German and English varying according to the speakers.*
2. *Where the object is new and distinctively English (American), the English term is likely to be retained. Not infrequently, however, a speech compromise is made in the form of a compound, as kipen, ei-fense.*
3. *Where the literary activity is not nurtured by the schools, the speech-consciousness is deadened and mixture becomes more indiscriminate.*
4. *Official, formal, and technical terms are rarely, almost never, translated (in this case from English into P. German).*
5. *That form of the word which in common use is borrowed in the form in which it is heard, i. e. if the vulgar pronunciation is the one in vogue, the vulgar form of the word is introduced, as bessəm (for opossum), reschṭə (for arrestə), schkids (for skates).*

M. D. LEARNED.

## IV.—THE ABSOLUTE PARTICIPLE IN ANGLO-SAXON.<sup>1</sup>

### INTRODUCTION.

The general significance of the absolute participial clause is familiar to all students of language, but to give a precise definition of its constituent elements is by no means easy. Thus, Grimm<sup>2</sup> (p. 887) says: "Absolute Casus sind welche nicht regiert werden. Wenn ein Casus weder abhängig zu machen von einem herschenden Verbo, noch von einem Nomen oder einer Partikel des Satzes, so verdient er jene Benennung"; but on the next page he modifies this definition as follows: "eine bedeutende und häufige Ausnahme ist jedoch, wenn der absolute Casus durch präpositionalen Ausdruck umschrieben wird." According to Hoffmann<sup>3</sup> (p. 784), the simplest and most comprehensive definition of the ablative absolute is "dass er ein mit prädicativer bestimmung versehener ablativ ist"; which, excellent as it otherwise is, seems defective in this, that a substantive in the ablative and dependent upon a preposition may have a predicative participle attached to it and yet not be absolute, as in: *a Caesare in Italiam redeunte adhortati sunt*. Amid such complexities, an exact definition and one free from objections becomes exceedingly difficult. A loosely paraphrased definition, restrictive enough for the present purpose, may be stated as follows: when to a substantive not the subject of a verb and dependent upon no other word in the sentence (noun, adjective, verb, or preposition<sup>4</sup>) a participle is joined as its predicate, a clause is formed that modifies the verbal predicate of the sentence and denotes an accompanying circumstance, as in: *Urbe expugnata imperator rediit*. From its apparent grammatical independence, this has been denominated an absolute clause, though,

<sup>1</sup> This article contains a portion of a larger paper bearing the same title that is to be published separately at an early date. The substance of the latter paper was read before the Johns Hopkins Philological Association, January 18, 1889, and an abstract appeared in the Johns Hopkins University Circulars, No. 72, p. 64.

<sup>2</sup> Grimm, J.: *Deutsche Grammatik*, Vol. 4. Göttingen, 1837.

<sup>3</sup> Hoffmann, E.: *Der Ablativus Abs. u. Seine Definition*, in Fleckeisen's *Jahrb. f. Clas. Ph.*, Vol. XXI, 1875, pp. 783-84.

<sup>4</sup> This, of course, denies an absolute use to the participles preceded by *at* in Gothic and by *be* in A. S., both of which constructions are treated in their appropriate places.

as Hoffmann thinks (l. c. p. 783), incorrectly; since the clause stands in close relationship to the rest of the sentence, the absolute substantive differing, in fact, from the simple substantival modifier of a verb only by the annexation thereto of a predicative participle (Delbrück,<sup>1</sup> p. 42). It is with the participle so used that we have to do, here designated, as usual, the absolute participle.

The absolute participle is in general easily distinguished from the appositive participle by the fact that the latter has no distinct subject of its own, but agrees with the subject of the verb or with a word in regimen, as in: *In illo die exiens Jesus de domo, sedebat secus mare*, Mat. 13. 1, etc. Occasionally, however, it is difficult to decide whether the substantive is dependent and the participle appositive, or independent and the participle absolute; hence, all cases admitting of doubt are cited in the statistics. In its attributive use, finally, the participle throws off its verbal power and approximates an adjective, as in: *Vernante silva caremus*. In some instances it is not easy to tell whether such a transformation has taken place, and yet the attempt must be made in order to determine whether a given participle is to be ranked as attributive or absolute. The writer cannot hope to have decided correctly in each instance; all examples, however, are cited in which the one construction seemed as possible as the other, while those that appeared preponderatingly attributive are not given.

The case of the absolute participle varies with the language. As a rule, the locative is used in Sanskrit, the genitive in Greek, the ablative in Latin, and the dative in the Teutonic languages; the three last cases respectively having assumed directly or indirectly this function of the locative (Delbrück, l. c. p. 42 f.). In Anglo-Saxon, also, the normal absolute case is the dative. A few examples occur, however, of an absolute instrumental, as is shown by the form of the accompanying demonstrative pronoun. Again, instances occur, chiefly in the later MSS, of what may be termed a "crude"<sup>2</sup> form of the absolute participle; by which it is meant that the participle shows a weathered, uninflected form that cannot be assigned to any definite case. That the participle is not a nominative or an instrumental is evident from the fact that the earlier MSS give the participle in the dative where the later ones show a "crude" form, and that where we have but one MS the

<sup>1</sup> Delbrück, B.: *Ablativ, Localis, Instrumentalis im Altindischen, Lateinischen, Griechischen u. Deutschen*. Berlin, 1867.

<sup>2</sup> The term is borrowed from Logeman, who uses it in his *Rule of St. Benet* (p. xxxix), though with a wider application than is here given to it.

subject of the "crude" participle is still a dative. The participle, then, while "crude" in form, represents a dative of the earlier, unweathered stage of the language. Lastly, it must be said that no clear example of an absolute participle in any other case than those mentioned occurs in Anglo-Saxon: the participles cited as absolute nominatives by Koch and March, but as absolute accusatives by Grein and Zupitza, as well as those cited by Earle as absolute genitives, can all be explained in another way, as will be seen in the consideration of the individual examples (see pp. 323, 326, 329, 331 below).

The following texts have been read:

(a) *Anglo-Saxon*:

Aelfr. Col. = 'Colloquium Aelfrici,' in Wright's 'A. S. and O. E. Vocabularies,' 2d ed., by Wülcker, Vol. 1, pp. 89-103.

Aelfr. de Temp. = 'Aelfric's Bearbeitung von Beda's De Temporibus,' in Wright's 'Popular Treatises on Science.' London, 1841, pp. 1-19.

Aelfr. de v. et n. Test. = Grein, 'Aelfrik de vetere et novo Testamento, Pentateuch, Josua, Buch der Richter u. Hiob.' Cassel, 1872.

Aelfr. Hept.<sup>1</sup> = ib.

Aelfr. Hom. = Thorpe, 'The Homilies of the A. S. Church.' 2 vols., London, 1844, 1846.

Aelfr. L. S. = Skeat, 'Aelfric's Lives of Saints.' 2 vols., London, 1881, 1885.

Aelfr. Sig. = MacLean, 'Aelfric's A. S. Version of Alcuini Interrogationes Sigewulfi,' etc. *Anglia*, Bd. 6, 425-73; 7, 1-59.

Basil Adm. = Norman, 'The A. S. Version of the Hexameron of St. Basil . . . and the A. S. Remains of St. Basil's Admonitio ad filium spiritualem.' 2 ed., London, 1849.

Bede<sup>1</sup> = Smith, 'Beda Historia ecclesiastica a . . . Anglo-Saxonum rege Alfredo Saxonice redditu' (pp. 471-649 in Bede<sup>2</sup>, which see under (b) *Latin*).

Benedict<sup>1</sup> = A. Schröer, 'Die ags. Prosabearbeitungen der Benediktnierregel.' 1 Hälften, Kassel, 1885.

Benet<sup>1</sup> = H. Logeman, 'The Rule of St. Benet, Latin and A. S. Interlinear Version.' London, 1888.

Bl. Hom. = Morris, 'The Blickling Homilies of the Tenth Century.' 3 vols., London, 1874-1880.

Boeth.<sup>1</sup> = Fox, 'King Alfred's A. S. Version of Boethius de Consolatione Philosophiae.' London, 1864.

<sup>1</sup> Job is included under this title. The abbreviations for the separate books are self-explanatory.

Chron. = Earle, 'Two of the Saxon Chronicles parallel.' Oxford, 1865.

Gosp. = Skeat, 'The Gospels in A. S. and Northumbrian Versions Synoptically Arranged.' 4 vols., Cambridge, 1871-1888.

Greg.<sup>1</sup> = Sweet, 'King Alfred's W. S. Version of Gregory's Pastoral Care.' 2 vols., London, 1871-72.

Hexam. = See "Basil Adm."

Laws = Schmid, 'Die Gesetze der Angelsachsen.' 2. umgearbeitete Aufl., Leipzig, 1858.

Oros.<sup>1</sup> = Sweet, 'King Alfred's Orosius.' Pt. I: O. E. Text and Lat. Original. London, 1883.

Poems<sup>1</sup> = Grein, 'Bibliothek der ags. Poesie.' 2 vols., Göttingen, 1857-58.

Ps. Th.<sup>1</sup> = Thorpe, 'Libri Psalmorum Versio antiqua Latina cum Paraphrasi Anglo-Saxonica.' Oxonii, 1835 (for the prose psalms only; the poetical ones are cited from Grein).

Salm. Kembl. = Kemble, 'The Dialogue of Salomon and Saturnus.' London, 1848 (for prose only; rest from Grein).

Wulfst. = Napier, 'Wulfstan: Sammlung der ihm zugeschriebenen Homilien.' Berlin, 1883.

(b) *Latin*:

Bede<sup>2</sup> = Smith, 'Historiae Ecclesiasticae Gentis Anglorum libri quinque, auctore . . . Baeda.' Cantabrigiae, 1722.

Benedict<sup>2</sup> = Migne, 'Regula St. Benedicti.' Paris, 1866 (in Patrol. Vol. 66).

Benet<sup>2</sup> = ib.

Bible<sup>2</sup> = Sabatier, 'Bibliorum Sacrorum Latinae Versiones Antiquae, seu, Vetus Italica, . . . quae cum Vulgata Latina & cum Textu Graeco comparantur.' Paris, 1751.

Boeth.<sup>2</sup> = Peiper, 'Boetii Philosophiae Consolationis Libri Quinque.' Leipsig, 1871.

Greg.<sup>2</sup> = H. R. Bramley, 'S. Gregory on the Pastoral Charge: The Benedictine Text, with an English Translation.' Oxford, 1874.

Oros.<sup>2</sup> = See "Oros.<sup>1</sup>" in (a) *Anglo-Saxon*.

Ps. Th.<sup>2</sup> = See "Ps. Th.<sup>1</sup>" in (a) *Anglo-Saxon*. (The Latin for the whole of the Psalms is cited from this, unless stated otherwise.)

<sup>1</sup> The separate poems are cited according to the abbreviations used by Grein.

<sup>2</sup> The citations are from the Vulgate, unless stated otherwise.

## I.

## STATISTICS OF THE ABSOLUTE PARTICIPLE IN ANGLO-SAXON.

I.—*In the Prose Works.*<sup>1</sup>BEDE<sup>1</sup> (100).A. *Present Participle* (51):

1. An A. S. dative absolute corresponds to a Latin ablative absolute (45):

Bede<sup>1</sup> 479. 39 *Ðæt ricsiendum Gratiano* M. wæs . . . acenned =  
 Bede<sup>2</sup> 48. 2 *Ut regnante Gratiano* . . . *creatus* . . . *redierit*. So :  
 480. 2 (48. 18),<sup>3</sup> 480. 5 (49. 2), 481. 30 (51. 6), 572. 3 (147. 35),  
 585. 18 (160. 10).—641. 12 *ða æt nyhstan him eallum fultumendum* wæs W. *onsfangen* = 208. 25 *tandem cunctis faventibus*, . . .  
 sit *receptus*.—575. 13 *swa eallum geseondum upp on heofonas*  
*gewat* = 151. 7 *sic videntibus cunctis ad alta subduxit*. So : 596.  
 12 (170. 7).—644. 26 *on ðam ealonde ðæt he sumre niwre gyse*  
*lihtendre* . . . *gehalgode* = 217. 14 *in insula, quam ipse velut*  
*nova quadam relucente gratia* . . . *consecraverat*.—581. 38 *seo*  
*hwaðere him ðanon gewitendum* . . . *agenne b. habban ne*  
*mihte* = 155. 28 *Vulg. qua tamen illo abeunte, etc.*—585. 27 *fore-*  
*gesettendum ðam godspellum* = 160. 18 *praepositis evangeliis*.—  
 596. 4 *engla weredum gelædendum* to *heofonum* = 170. 1 *comi-*  
*tantibus ac ducentibus angelis*.—622. 17 *to ðam se . . . cempa*  
*ymbliðendre Breotone* *utan cuman wolde* = 190. 24 *circumnavigata*  
*Britannia* (*ymbliðendre* a scribal error for *ymbliðenre*?).—  
 550. 19 *fordferendum* (MS T. *fordferdum*) [*Felice*] = 125. 4  
*defuncto Felice*. So : 550. 33 (125. 15), 506. 2 (83. 22).—547. 30  
*forðgangendre*<sup>4</sup> *tide* = 122. 29 *procedente tempore*. So : 555. 11  
 (128. 34), 599. 33 (172. 33); similarly : 536. 9 (114. 38), 610. 35b  
 (180. 29).—643. 34. 35 *bodiendum Ecbyrhte and lærendum* =  
 216. 32 *praedicante Ecgbercto*. So *bodigendum*: 552. 4 (126. 21),

<sup>1</sup> Arranged approximately in their chronological order.

<sup>2</sup> Under "so" are cited words identical with the one quoted; under "similarly," words closely akin to it in signification.

<sup>3</sup> The figures in parenthesis refer to the corresponding Latin text.

<sup>4</sup> With the absolute use of *forðgangendre*, *afierfyligendre*, etc. here, compare the following examples, where they are used attributively: 535. 36 (114. 29), 537. 4 (115. 17), 558. 31 (136. 2), 582. 15 (155. 42), 587. 32 (162. 31), 632. 15 (198. 11).

529. 2 (109. 30); *lærendum*: 635. 10 (200. 2).—565. 10 *Ðæt Ðeodorus se Arcebiscoop gondferendum ealle Angelcynnes cyricum mid rihte geleaffulre soðfæstnesse . . . hi georne het beon lærende* = 142. 39 *Ut Theodoro cuncta peragrante, Anglorum ecclesiae cum catholica veritate . . . cooperint imbui (gondferendum for gondferdum and to be construed with *cyricum*?)* though even then the sentence would not be correct. The translator seems to waver between using an appositive and an absolute participle).—Other examples: 485. 5 (57. 24), 644. 17 (217. 6), 573. 12 (149. 3), 605. 9 (176. 38), 585. 24 (160. 15), 585. 26 (160. 17), 609. 20 (179. 46), 610. 35a (180. 29), 613. 7 (182. 6), 553. 12, 13 (127. 14), 553. 14 (127. 16), 572. 4 (147. 36), 560. 11 (137. 31), 569. 26 (145. 51), 570. 12a (146. 23), 570. 12b (146. 23).

2. An A. S. instrumental absolute corresponds to a Latin ablative absolute (1):

567. 7 *ða com seo tid ðy uplican dome stihtigende* = 144. 17 *adfuit superno dispensante judicio tempus.*

3. An A. S. "crude" absolute participle corresponds to a Latin ablative absolute (5):

478. 10 *eallum utagangende* [MS B. *utagangendum*] = 46. 27 *cunctis agressis.*—576. 34 *hwylcum teonde* [MS B. *has a finite verb*] = 152. 7 *quo trahente.*—631. 26 *flowende* [MS T. *flowendum*] *ðam styccum* = 197. 39 *defluentibus crustis.*—636. 12 *Ðissum monnum ðeniende* = 204. 1 *Quibus administrantibus.*—647. 14 *efen-bliissiende Bretonē* = 219. 23 *congratulante Britannia.*

#### B. *Preterite Participle* (49):

1. An A. S. dative absolute corresponds to a Latin ablative absolute (43):

474. 24 *Da forðgongenre tide, æfter Bryttum and Peohtum ðridde cynn Scotta Bretonē onsfeng* = 41. 45 *Procedente autem tempore B. . . . tertiam nationem recepit.*—505. 10 *ðy læs him forðferendum* [MS B. *forðferendum*] *se steall . . . cyricean . . . tealtrian ongumne* = 82. 16 *ne se defuncto status ecclesiae vacillare inciperet.* So: 539. 12 (117. 2), 560. 2 (137. 26), 563. 6. 7 (141. 6. 7), 566. 15 (143. 34), 566. 24 (143. 42), 621. 17 (189. 2).—533. 7 *Hæfde O. . . . rice* [nigon gear togeteledum] *ðy<sup>1</sup> geare* = 112. 33 *adnumerato illo anno.*—557. 15 *ofaheawenum ðy<sup>1</sup> getreowleasan heafde . . . gecyrde* = 130. 11 *desepto capite perfido, . . . convertit.*—569. 25 *to heora mode gelæddum ðærre forhiendan tide*

<sup>1</sup>The participle is in the dative, though its subject is in the instrumental, as is evident from the accompanying demonstrative pronoun.

hwonne = 145. 50 *reducto ad mentem tremendo illo tempore quando* (gelæddum instead of gelæddre, by the influence of *reducto* before the translator came to *tide*, the translation of *tempus*?).—578. 28 heo . . . *gebigdum cneowum* hire gebæd = 153. 12 cum . . . *flexis genibus* oraret.—544. 22 *Dyssum wundre ða oncnawenum* = 120. 24 *Quo clarescente miraculo*.—478. 29 *gefylledre wilsumnesse* and *ðære ðenunge* = 46. 47 *ministerio pervoluto, devotione completa*. So: 505. 3 (82. 10), 555. 2 (128. 28), 580. 1 (154. 4).—Other examples: 482. 28 (52. 7), 485. 7. 8 (57. 25. 26), 502. 3 (79. 11), 512. 17 (89. 2), 514. 7 (92. 2), 521. 2 (101. 8), 543. 7 (119. 43), 556. 2 (129. 10), 568. 23 (145. 17), 570. 30 (146. 38), 571. 11 (147. 10), 571. 18 (147. 15), 573. 35 (149. 33), 573. 37 (149. 35), 576. 42 (152. 13), 585. 12 (160. 5), 592. 41 (167. 27), 601. 15 (173. 40), 606. 42 (178. 5), 628. 24 (195. 46), 635. 3 (199. 47), 644. 18a and b (217. 7), 646. 31 (219. 7).

2. An A. S. instrumental absolute corresponds to a Latin ablative absolute (5):

479. 14 *fulfremede compe* = 47. 11 *perfecto agone*.—511. 21 *getogene ðy wæpne* = 88. 18 *evaginata sica*.—570. 13 *gehælde gewitte* = 146. 24 *sanato sensu*.—585. 4 *geendode ðy compe* = 159. 39 *finito conflictu*.—606. 22 *forðagane ðy wintre* = 177. 30 *peracta hieme*.

3. An A. S. "crude" absolute participle occurs without a corresponding absolute participle in Latin (1):

544. 20 ac . . . seo wræðstuðu an . . . *eallre ðære cyricean and ðam oðrum getimbre forburnen* [ungehrinen] fram ðam fyre stod [MS T. Ac . . . ða studu ane . . . ðæt fyr gretan ne meahte] = 120. 24 *Sed . . . sola illa destina . . . , ab ignibus circum cuncta vorantibus, absumi non potuit*.

#### BOETHIUS<sup>1</sup>.

No example of either participle.

#### GREGORY<sup>1</sup> (1).

##### A. *Preterite Participle* (1):

1. An A. S. instrumental absolute corresponds to a Latin ablative absolute (1):

39. 22 *swa awende mode* he hine geðiedde to feldgo[n]gendum deorum = Greg.<sup>2</sup> 20a *hunc agri bestiis mutata mente conjunxit* (cf. Wülfing,<sup>1</sup> §20. 3).

<sup>1</sup> Wülfing, E.: *Darstellung der Syntax in K. Alfred's Übersetzung von Gregor's des Grossen "Cura Pastoralis."* Bonn, 1888.

OROSIUS<sup>1</sup> (5).A. *Present Participle* (5):

1. An A. S. dative absolute corresponds to a Latin appositive participle in the nominative (1):

34. *I* Joseph, se ðe gingst wæs hys gebroðra, and eac gleawra ofer hi ealle; ðæt, him ða ondrædendum ðæm gebroðrum, hy genamon J. and hine gesealdan cipemonnum = Oros.<sup>2</sup> 33. 29 Minimus aetate inter fratres J. fuit, cuius excellens ingenium fratres veriti, interceptum mercatoribus vendiderunt.

2. An A. S. dative absolute occurs without a corresponding absolute participle in Latin, though in two of the examples an ablative absolute not corresponding to the A. S. dative absolute does occur (4):

52. 18 Se ða, mid ðon ðe he geweox, *him ða ofðyncendum and ðæm Perseum* ðæt hie on his eames anwalde wæron and on ðara Meða, ac hie gewin uphofan = 53. 16 Sed Cyrus, mox ut adolevit, congregata Persarum manu, avo certamen indixit. So: 80. 23 (81. 18), 112. 27 (113. 22). — 244. 16 Hit ða *eallum ðæm senatum ofðyncendum and ðæm consulum* ðæt . . . ahleopan ða ealle, etc. (245. 16).

PSALMS, THORPE<sup>1</sup>.

No example of either participle.

## CHRONICLE (8).

A. *Present Participle* (4):

1. Dative absolute (4):

616 E *rixiendum Eadbaldu* [F. *rixiende Eadbalde*] M. for.—797 A *Gode fultomiendum* he meahte geseon. So: 917 D.—913 C *Gode forgyfendum* for A. to T.

B. *Preterite Participle* (4):

1. Dative absolute (2):

560 A. *feng to Norðanhymbra rice, Idan forðgefarenum.* — 792 E and Osred . . . æfter wræc siðe ham *cumenum* gelæht was and ofslagen.

## 2. "Crude" (2):

1086 E *Ðisum ðus gedone*, se c. ferde.—1090 E *Ðissum ðus gedon*, se c. wæs smægende.

*Note: Supposed Instance of a Genitive Absolute.* — Earle, in his note to 1006 D (and ðær onbidedon *beotra gylþa*), Chron. p. 336, says of the phrase italicized: "It is a genuine Saxon idiom = *out*

of insolent bravado. It is a sort of genitive absolute, a good example of which may be seen in a charter communicated by the late Mr. Kemble to the Archaeological Journal, No. 53 (1837), p. 60: *ungebetra ðinga* [the clause is: *and wende A. hine eft into S. ungebetra ðinga;*] = without having mended matters." *beotra* is not cited in any of the dictionaries; it must, however, be an adjective, possibly for *betra*? We have, at any rate, a simple genitive of manner, as in: *gewealdes monnan ofslea* (Laws: Alf. Intr. 13). See March's A. S. Grammar,<sup>1</sup> §325. *ungebetra ðinga*, though more nearly approaching an absolute clause, is also a genitive of manner. Compare the German *unverrichteter dinge*, *unverrichteter sachen*, etc., as cited in Grimm, l. c. 908. ix, where it is said: "viele diese formeln sind veraltet und in den meisten hat das part. nur adjektivisch attributiven sinn."

#### Laws (3).

##### A. Present Participle (1):

###### 1. Dative absolute (1):

Wihr. Int. *cyninge rixigendum*.

##### B. Preterite Participle (2):

###### 1. Dative absolute (2):

Alf. c. 42. §7 mon mot feohtan orwige, gif he gemeteð oðerne æt his æwum wife *betynedum durum* [H. *betynede*].—Athlr. vii § 6 eal hired *aðenedum limum* ætforan Godes weofode singe ðone sealms, Domine, etc.

#### BENEDICT<sup>1</sup> (21).

##### A. Present Participle (8):

###### 1. An A. S. dative absolute corresponds to a Latin ablative absolute (8):

10. 5 *Gode fullumigendum* = Benedict<sup>2</sup> 246 B *adjuvante Domino*.

So: 133. 16 (930 B).—Other examples: 10. 13a and b (263 A), 35. 8 (435 B), 35. 21 (436 A), 38. 16 (448 A), 62. 9 (603 A).

##### B. Preterite Participle (13).

###### 1. An A. S. dative absolute corresponds to a Latin ablative absolute (11):

33. 13 *Don* [OTF: *ðam*] *geendedum sylle*, etc. = 422 D *Quibus dictis, dicto versu, benedicat*. So: 35. 19 (436 B), 35. 23 (436 B), 68. 13 (675 B).—46. 3 *geworhtum beacne* = 480 A *facto signo*.

<sup>1</sup> March, F. A.: A Comp. Gramm. of the A. S. Language. New York, 1870.

So: 47. 12 (490 C).—Other examples: 31. 11 (374 C), 33. 1 (410 B), 35. 15 (436 A), 44. 9 (470 A), 67. 9 (671 A).

2. An A. S. dative absolute corresponds to a Latin ablative of quality (1):

31. 8 and swa hwær swa he sy sittende, standende, oððe gangende, *onhnigenum heafde* simle his gesyhða aduna on eorðan besette = 374 C vel ubicunque sedens, ambulans, vel stans, *inclinato* sit semper *capite*, defixis in terram aspectibus. (Or have we in A. S. a dative of manner?)

3. An A. S. dative absolute occurs without a corresponding absolute participle in Latin (1):

137. 30 *gesealdum beacne* (cf. 35. 15 *gesealdre bletsunge* = 436 A *benedicente abbatे*).

#### BLICKLING HOMILIES (7).

##### A. Present Participle (5):

###### 1. Dative absolute (4):

153. 32 *him wependum*, ða com.—155. 10 *him sittendum*, ða com.—181. 4 *me ætstonendum* he ðis eal dyde.—183. 4 ic bebeode him *eow eallum tolociendum*.

###### 2. "Crude" (1):

245. 30 And ðus *cweðende*, fyren wolc astah.

##### B. Preterite Participle (2):

###### 1. Dative absolute (1):

151. 16 Ic wille . . . *forsearedum him* begen dælas forbrecan.

###### 2. "Crude" (1):

æfter ðyssum wordum *gefylde*, ða wæs M. arisesende (cf. Flamme,<sup>1</sup> §11. 5d).

#### ÆLFRIC'S HOMILIES (42).

##### A. Present Participle (9):

###### 1. Dative absolute (9):

I 296a Da . . . ferde he to hefsonum, *him on locigendum* (cf. Vulg. Acts 1. 9). So: I 452b, 466b.—I 310a "ferdon and bode-don gehwær, *Drihtne samod wyrctendum and ða spræce getrymendum*" (cf. Vulg. Mk. 16. 20).—I 362a Se bydel ðe bodað rihtne geleasan and gode weorc, he gearcað ðone weig *cumendum Gode to . . . heortan*. (Or is the participle appositive, as Thorpe translates?).—I 396b *cweðendum Drihtne*.—Other examples: I 494a (or appositive?), 508a.

<sup>1</sup> Flamme, J.: Syntax der Blickling Homilies. Bonn, 1885.

B. *Preterite Participle* (33):

## 1. Dative absolute (33):

I 50b S. soðlice *gebigidum cneowum* D. bæd. So: I 372b, 420a; II 508b, 578b.—I 74b and *astrehtum handum* to Gode clypode. So: I 380a, 568a; II 138a, 186b. Similarly: I 294b; II 360a, 516b.—I 230a Cristes lichama com inn, *beclysedum durum*, se ðe wearð acenned of ðam mædene M. *beclysedum* (or attributive?) *innoðe*. So: I 230b, 458b; II 166b. Similarly: I 230a.—I 566a *geendodum dagum*. So: II 260b.—II 262a Crist aras... *oferswiðdum deaðe*. So: II 364b.—I 544a *ablunnenre ehnyssse*.—Other examples: I 340a, 386a, 414b, 434b, 440b, 488a, 546b; II 292a (or appositive participle in the genitive, as Thorpe translates?), 326a.

*Note: Apparent Instances of a Nominative Absolute in Aelfric's Homilies.*—In Aelfr. Hom. I 150a, 228b, 338a, *wunigende* appears to be used absolutely in the nominative; but in reality either there is an ellipsis of the copulative verb or the participle is appositive, as is evident from a comparison of I 324b, 326b, etc.

## AELFRIC'S LIVES OF SAINTS (12).

A. *Preterite Participle* (12):

## 1. Dative absolute (12):

64. 227 *gebæd gebygðum cneowum*. So: 112. 373, 316. 136, 392. 143, 448. 103.—76. 449 *upahafenum handum*. So: 76. 451. Similarly: 182. 224.—422. 281 *forlætenum gedwylde gelyfde* on d.—140. 380 *bealdlice eode ofer ða byrnendan gleda, unforbærnedum fotum* (or attributive?).—Other examples: 162. 255, 452. 175.

## AELFRIC'S DE VETERE ET NOVO TESTAMENTO (1).

A. *Preterite Participle* (1):

## 1. Dative absolute (1):

De N. Test. 13. 42 astah to h. . . . *gewunnenum sige*.

## AELFRIC'S HEPTATEUCH (3).

A. *Present Participle* (1):

1. An A. S. dative absolute corresponds to a Latin ablative absolute (1):

Exod. 22. 3 Gif he *sunnan scinendre* ðæt deð = Quod si *orto sole* fecerit.

B. *Preterite Participle* (2):

1. An A. S. dative absolute occurs without a corresponding absolute participle in the Latin (2):

Gen. 14. 16 *gewunnenum sige*. So: Judg. p. 263, l. 10, Epilogus.

AELFRIC'S COLLOQUIUM (3).

A. *Preterite Participle* (3):

1. An A. S. dative absolute corresponds to a Latin ablative absolute (3):

*gob ac geiukodan oxan and gefæstnodon sceare and cultre . . .*  
ælce dæg ic sceal erian = *sed iunctis bobus et confirmato vomere*  
*et cultro . . . omni die debeo arare*.—*101a swa swa byrgels,*  
*mettum ofergeweorce, wiðinna ful stence = sicut sepulchrum*  
*depicto mausoleo intus plenum fetore*.

AELFRIC'S BEDE'S DE TEMPORIBUS (2).

A. *Preterite Participle* (2):

1. Dative absolute (2):

*11a us is need ðæt we ða halgan eastertide be ðam soðan regole*  
healdan, næfre ær emnihte, and *oferswiðdum ðeostrum*.—*18b*  
*gebigidum cneowum gebæd*.

AELFRIC'S INTERROGATIONES SIGEWULFI.

No example of either participle.

BASIL'S ADMONITIO AND HEXAMERON.

No example of either participle.

THE GOSPELS (66).

A. *Present Participle* (25):

1. An A. S. dative absolute corresponds to a Latin ablative absolute (21):

Mat. 17. 5 *Him ða gyt sprecendum* [H. *sprecende*], and soðlice  
ða beorhtwolcn hig oferscean = *Adhuc eo loquente*, ecce nubes  
lucida obumbravit eos. So: Mk. 5. 35, 14. 43; Lk. 8. 49, 22. 47.  
—Mat. 1. 20 *Him ðencendum* = *eo cogitante*. So: Lk. 3. 15.  
Similarly: Lk. 3. 15.—Mk. 16. 20 Soðlice hi ða farende æghwær  
bodedon, *drihtne mid-wyrcendum and trymmendre spræce* = Illi  
antem profecti praedicaverunt ubique, *Domino cooperante &*  
*sermonem confirmante* (*trymmendre* for *trymmendum* through the  
influence of *spræce*?).—Mk. 14. 18 *him twelfum sittendum and*

*etendum* [H. *sittende* and *etende*] sæde se h. = *Et discubentibus eis & manducantibus*, ait J. So: Mk. 14. 22.—Other examples: Lk. 3. 1, 3. 21, 9. 37, 9. 43, 12. 1, 20. 45, 21. 26, 24. 47.

2. An A. S. dative absolute corresponds to a Latin appositive participle (3):

Mat. 13. 1 ðam *Hælende utgangendum*, he sæt wið ða sæ = *exiens Jesus de domo sedebat secus mare*. So: Mk. 5. 2. Similarly: Mk. 16. 12.

3. An A. S. "crude" absolute participle corresponds to a Latin ablative absolute (1 (11<sup>1</sup>)): Lk. 9. 34 and hi ondredon *him gangende on ðæt genip* = & timuerunt, *intrantibus illis in nubem*.

*Note*: "Crude" Forms in the Hatton MS.—The Hatton MS gives "crude" forms instead of the normal (dative) forms of the Corpus MS in the following instances (11): Mat. 17. 5; Mk. 14. 18 (2 exs.), 14. 22, 14. 43, 16. 12, 16. 20; Lk. 9. 37, 12. 1, 20. 45, 24. 47.

#### B. *Preterite Participle* (41):

1. An A. S. dative absolute corresponds to a Latin ablative absolute (37):

Mat. 4. 13 *forlætenre ðære ceastre*, he com = *relicta civitate*, venit. So: Mat. 16. 4.—Mat. 6. 6. *dura belocentre* = *clauso ostio*. So: J. 20. 26.—Mat. 13. 21 *genwordenre gedrefednesse* = *facta tribulatione & persecutione*. So: Mk. 6. 2; Lk. 4. 42, 6. 48.—Mat. 15. 10 *menegum togædere geclypedum* = *convocatis turbis*. So: Mat. 15. 32; Mk. 8. 1, 8. 34.—Mk. 1. 31 *genealæcende he hi up ahof hyre handa gegripenre* = *accedens elevavit eam, apprehensa manu ejus*.—Mk. 16. 2 *upasprungenenre sunnan* = *orto sole*.—Mk. 1. 40 *gebigedum cneowum him to cwæð* = *genu flexo dixit ei*. So: Mk. 10. 17; Lk. 22. 41.—Lk. 2. 43 *gefylledum dagum* = *consummatis diebus*. So: Lk. 3. 21, 4. 2, 4. 13.—Lk. 24. 50 *handum upahafenum* = *elevatis manibus*.—Other examples: Mat. 9. 33, 10. 1, 13. 6, 15. 12; Mk. 5. 40, 6. 5, 6. 41, 12. 20, 14. 3, 14. 26, 14. 52; Lk. 6. 10, 7. 9, 8. 29, 19. 28.

2. An A. S. dative absolute corresponds to a Latin appositive participle (3):

Mat. 17. 14 him to genealæhte sum mann, *gebigedum cneowum toforan him*, and *cwæð* = *accessit ad eum homo genibus provolutus ante eum, dicens*. (Some of the Italic MSS have *genibus provolutis*.)—Lk. 1. 63 Ða wrat he *gebedenum wex-brede* = Et

<sup>1</sup> In Hatton MS.

*postulans* pugillarem scripsit.—Lk. 17. 7 Hwylc eower hæfð eregendne ðeow oððe scép læsgendne ðam of ðam æcere gehworfenum [H. ðam . . . gehworfene], he him sona segð ga and site  
= Quis autem vestrum habens servum arantem aut pascentem, qui *regresso* de agro dicat illi, etc.

3. An A. S. "crude" absolute participle corresponds to a Latin ablative absolute (1 (10)):

Mat. 20. 2 *Gewordene* [H. *gewordenre*] *gecwydrædene* = *conventione facta*.

Note: "Crude" Forms in the Hatton MS.—The Hatton MS has "crude" forms for the normal (dative) forms of the Corpus MS in the following instances (10): Mat. 9. 33, 10. 1; Mk. 5. 40, 6. 2, 8. 34, 14. 3; Lk. 6. 48, 17. 7, 19. 28, 24. 50.

#### WULFSTAN'S HOMILIES (7).

##### A. Present Participle (2):

###### 1. Dative absolute (2):

193. 19 and swa him sylfum he hi geahnað, ðæt *deofle samod wyrwendum* heo ðurh man geacnoð on innoðe.—201. 18 Crist astah to h. *eallum . . . mannum . . . on lociendum*.

###### B. Preterite Participle (5):

###### 1. Dative absolute (5):

170. 16 sece gehwa his script swyðe georne and *unscodum fotum* georne godes cyrican (or attributive?). So: 173. 12.—171. 4 *ðænedum limum* sumne sealm singan. So: 181. 26.—227. 19 and æfter *eallum ðissem swa gewordenum* he gesceop A.

#### BENET<sup>1</sup> (66).

##### A. Present Participle (19):

###### 1. An A. S. dative absolute corresponds to a Latin ablative absolute (18):

10. 5 *Gode gefultiuandum* winnan and hi nihtsumiað = *deo auxiliante* pugnare sufficiunt. So: 11. 7. Similarly: 118. 13, 98. 16, 118. 15.—11. 13 *secendum* — = *dicente apostolo* (with omitted subject, as often in this gloss). So: 2. 8b, 32. 5.—Other examples: 2. 8a, 14. 2, 28. 1, 37. 15, 40. 10, 41. 7, 44. 9, 82. 1, 88. 8a and b.

###### 2. An A. S. "crude" absolute participle corresponds to a Latin ablative absolute (1):

6. 5 *dihtende gescad* = *dictante ratione*.

Note: An apparent example of a Nominative Absolute.—In

Benet 118. 6 (oððe la hwilc boc haligra rihte fædera ðæt na sweg mid rihtum rine we *becumende* to urum scyppende?— . . . ut recto cursu perveniamus ad creatorem nostrum) *becumende* appears to be used absolutely with *we*; but the scribe has simply run the copula and the participle together, and we should read either *beon* or *beoð cumende*.—In 10. 11 (*gangende*) there is an ellipsis of the copula in A. S. as in the Latin.

B. *Preterite Participle* (47):

1. An A. S. dative absolute corresponds to a Latin ablative absolute (43):

11. 5 ðisum forlætenum = *his omissis*. So: 58. 16, 75. 15.—36. 3 gefæstnodum gesyhðum = *defixis aspectibus*. So: 36. 7.—38. 8a ðam gesungenum = *quibus dictis*. So: 41. 11, 74. 16. Similarly: 38. 8b, 41. 6, 66. 17, 41. 13, 75. 1.—39. 12 utasyndredum ðæt, etc. = *excepto quod*. So: 45. 5.—40. 4 utasyndroðum sealme = *excepto psalmo*. So: 49. 12, 83. 15, 105. 8.—50. 17 gedihenre endebyrdnysse = *digesto ordine*. So: 51. 4.—53. 13 gewordenre tacne = *facto signo* (false concord here, but correct in the following): 55. 3. So: 82. 11 (with "crude" subject). Similarly: 66. 13a, 76. 8, 87. 1, 87. 8.—67. 4 afangenre bletsunge and he ingan = *accepta benedictione* ingrediatur. So: 69. 11.—Other examples: 2. 9, 3. 10, 37. 17, 40. 9 (with "crude" subject), 41. 14, 66. 13b, 71. 11, 77. 14, 78. 11, 88. 7, 89. 3, 90. 11, 99. 18.

2. An A. S. "crude" absolute participle corresponds to a Latin ablative absolute (4):

50. 3 gesetnyssa gehealden = *dispositione servata*.—71. 5 asyn-droðe oferfylle = *remota crapula*.—75. 2 eallum becumen togæ-dere = *omnibus in unum occurrentibus*.—98. 9 geworden sylene = *facta donatione*.

SALOMON AND SATURNUS, KEMBLE.

No example of either participle.

II.—*In the Poems.*

GENESIS (1).

A. *Preterite Participle* (1):

1. Dative absolute (1):

1585

Hie ða raðe stopon,  
heora andwlitan in bewrigenum  
under loðum listum.

See Vulg. Gen. 9. 23, though there is no Latin there exactly corresponding to the A. S. clause. Cf. Hofer,<sup>1</sup> §28, by whom also the above example is cited.

### RÄTSEL (1).

#### A. *Preterite Participle* (1):

##### 1. Dative absolute (1):

60. 14 Ne mæg ȝære *bene* [to ȝæs beages dolgum]  
æniges monnes *ungefullodre*  
godes ealdorburg gæst gesecan,  
rodera ceastre.

Grein (Dichtungen der Ags., 2, p. 237) translates: "Wenn das Flehen [zu den Wunden des funkeln den Ringes] bleibt unerfüllt," etc., and construes *ungefullodre* as a dative absolute; so does Delbrück, l. c. p. 44. Possibly we have an absolute participle, only it is to be observed that a half-verse is lacking in the text and we cannot be sure of the reading.

*Note: Examples in the Poems of Participles hitherto cited as Absolute:*

##### 1. Dative absolute:

Beow. 1479. Geðenc nu . . .  
. . . nu ic eom siðes fus,  
. . . hwæt wit geo spræcon,  
gif ic æt ȝearfe ȝinre scolde  
aldre linnan, ȝæt ȝu *me* a wære  
*forðgewitenum* on fæder stæle!

K. Köhler<sup>2</sup> (p. 69) cites this as an example of a dative absolute, and translates "*me defuncto*"; but the participle is really appositive, and the words underscored are properly translated "*mihi defuncto*." Heyne, in the glossary to his edition of Beowulf (4th Aufl.), under *forð* translates thus: *me . . . forð gewitenum mir dem hinweggegangenen, dem Verschiedenen.* Garnett translates the phrase in the same way (Beowulf, Transl. by J. M. Garnett. 2d ed., Boston, 1885).

<sup>1</sup> Hofer, O.: *Der Syntakt. Gebrauch des Dativs u. Instrum. in den Caedmon beigelegten dichtungen*, in *Anglia*, VII 355-404.

<sup>2</sup> Köhler, K.: *Der Syntakt. Gebr. des Inf. u. Particips im "Beowulf."* Münster, 1886.

Hy. IV. 30 Hæbbe ic ȝonne ȝearfe, ȝæt ic ȝine se ȝeah  
 halges heofoncyninges hylde getilge  
*leoren-dum dagum*, lis æfter oðrum  
 geseo and gesece.

Delbrück, l. c. p. 44, cites this as an example of a dative absolute, and translates "*diebus transeuntibus*." It is also cited as an absolute participle by Grein in his Glossary, under *leoran*. *leoren-dum*, however, may be construed attributively as well as absolutely; and in the former case the phrase is to be translated "in the departing days," "in the days that are going by."

2. Nominative or accusative absolute:

Gen. 183 ne ȝær ænig com  
 blod of benne, ac him brego engla  
 of lice ateah liodende ban  
*wer unwundod.*

See Vulg. Gen. 2. 21, though no Latin exactly corresponding to the A. S. clause occurs. *unwundod* is cited in Koch's Grammar<sup>1</sup> (§158) as an absolute participle, by Koch as a nominative absolute, by Zupitza as an accusative absolute. Grein, in a foot-note to the passage, says: "183a ist wirklicher Acc. Absolutus, nur mit unreflektiertem Particium; ebenso Guðl. 1011: daeg scriðende *die adeunte* (vgl. Azarias 190)" [read 186]. No indisputable instance of an accusative absolute, however, occurs in the whole of the prose works read or in the poems; and in cases like the present it seems more probable that we have an ellipsis of the copula verb, here of *wæs*.

Gen. 319:

worhte man hit him to wite: hyra woruld wæs gehwyrfed,  
 forman siðe *fylde helle*  
 mid ȝam andsacum.

This is likewise cited in Koch's Grammar (§158) as an absolute participle, Koch putting it down as an absolute nominative, but Zupitza as an absolute accusative. It is there translated thus: "ihre Welt war gewendet, indem zum ersten Mal die Hölle mit dem Widersachern gefüllt war." Grein, in his Glossary, under the words *helle* and *fylde*, construes *helle* as a nominative and *fylde* as

<sup>1</sup> Koch, C. Fr.: Hist. Gramm. der eng. Sprache, Bd. II, 2 Aufl. Cassel, 1878.

a predicate participle after *wæs* understood, the two together making a periphrastic preterite; while under *andsaca* he writes: “*fylde helle* (acc. absol.) *mid ðam ands.*” *Helle* is most probably an accusative here, since it is not cited as a nominative elsewhere. Körner (Einleitung in das Studium des Ags. I, Notes, p. 251) construes *fylde* as the preterite indicative and *helle* as its accusative object, supplying *man* as its subject from the preceding line; as do Bouterwek<sup>1</sup> and Napier<sup>2</sup> (p. 63, note to 30<sup>4</sup>).

G. 1011                   ne bið ðæs lengra swice,  
sawelgedales, ðonne sefon niht  
fyrstgemearces, ðæt min feorh heonan  
on ðisse eahtedan ende geseced  
*dæg scriðende.*

Grein, in a foot-note, says: “1011) *dæg scriðende* Acc. abs.: wenn der Tag heranschreitet (vgl. 1265 ff.),” and, in his Glossary, under *dæg*: “= die appropinquante, Kurz vor Tagesanbruch.” March (l. c. §295 (6)) suggests that we have here a nominative absolute, as does Koch (l. c. §158), who translates, “wenn der Tag schreitet.” Zupitza translates, “mit tages-anbruch?” *dæg* is probably a scribal error for *dæge*; and *scriðende* is attributive rather than absolute: it is descriptive rather than predicative.

Ps. C. 1. 97 Ne aweorp ðu me, weoruda dryhten,  
fram ansione ealra ðinra miltsa  
ne ðane godan fram me gast haligne  
*aferredne*, frea ælmeahig,  
ðinra arna ealne bescerwe!

The corresponding Latin in Ps. Th.<sup>3</sup> is as follows: *Ne projicias me a facie tua, et spiritum sanctum tuum ne auferas a me.* Grein, in a foot-note, says: “96-97) Acc. abs. (Dietr.”); but *aferredne* is probably an error for *aferre ne*. If the line is emended thus, *aferre* is coordinated with the two other imperatives, *aweorp* and *bescerwe*, a construction closer to the Latin original and far more natural to the A. S. language than the abridged sentence.

### 3. Participles in the dative after *be*.

For convenience of reference we give here a

<sup>1</sup> Bouterwek, K. W.: *Cædmon's des Angelsachsen biblische Dichtungen.* 2. Teil, Glossar. Elberfeld, 1849-1851.

<sup>2</sup> Napier, A.: *Über die Werke des ae. Erzbischofs Wulfstan.* Weimar, 1882.

SYNOPTIC TABLE OF THE ABSOLUTE PARTICIPLES IN  
ANGLO-SAXON.

Work.	Total.	Pres. Ptc.			Pret. Ptc.		
		Dat.	Inst.	"Crude."	Dat.	Inst.	"Crude."
Bede <sup>1</sup>	100	45	1	5	43	5	1
Boeth. <sup>1</sup>	...	...	...	...	...	...	...
Greg. <sup>1</sup>	1	...	...	...	...	1	...
Oros. <sup>1</sup>	5	5	...	...	...	...	...
Ps. Th. <sup>1</sup>	...	...	...	...	...	...	...
Chron.	8	4	...	...	2	...	2
Laws	3	1	...	...	2	...	...
Benedict <sup>1</sup>	21	8	...	...	13	...	...
Bl. Hom.	7	4	...	1	1	...	1
Aelf. Hom.	42	9	...	...	33	...	...
Aelf. L. S.	12	...	...	...	12	...	...
Aelf. Hept.	3	1	...	...	2	...	...
Aelf.: Minor Pieces	6	...	...	...	6	...	...
Gospels	Mat. Mk. Luke John	15	3	...	[1]	11	...
		23	9	...	[6]	14	...
		27	12	...	1[4]	14	...
		1	...	...	...	1	...
Wulfst.	7	2	...	...	5	...	...
Benet <sup>1</sup>	66	18	...	1	43	...	4
Salm. Kembl.	...	...	...	...	...	...	...
Poems	2	...	...	...	2	...	...
	—	—	—	—	—	—	—
	121	1	8[11]	204	6	9[10]	
	349		130			219	

## II.

## USES OF THE ABSOLUTE PARTICIPLE IN ANGLO-SAXON.

The uses of the absolute participle in Anglo-Saxon correspond closely to those of the ablative absolute in Latin; and since the latter are well known, the former are here treated with the utmost brevity.

1. *Temporal Use.*—By far the most frequent use of the A. S. absolute participle is to indicate relations of time, a fact that is not surprising, since in Latin all the uses of the ablative absolute sprang from the temporal use of the ablative (Gildersleeve's Lat. Gramm., §408, Rem.). As a rule, the present participle denotes that the action of the chief verb is contemporaneous with that expressed by the participle itself (a); the preterite participle, that it is subsequent thereto (b). In the case of translations, the A. S.

participle in (a) answers to the Latin present participle and in (b) to the Latin perfect participle of a transitive verb.

Since the A. S. language had no preterite participle with an active signification, the translator was puzzled to know how to translate the perfect participle of a Latin deponent verb. Sometimes the present participle is used (c), sometimes the preterite (d); while in several of the examples one MS gives the one and another the other (e).

In three instances (Bede 536. 9 (114. 38), 585. 27 (160. 18), 622. 17 (190. 24)) an A. S. present participle translates the perfect participle of a Latin transitive verb; but in the first example the participle is used attributively, in the second modally, while in the third the present participle is doubtless a scribal error for the preterite participle. Conversely, an A. S. preterite participle occasionally translates a Latin present participle (f), the Latin representing the actions denoted by participle and verb as contemporaneous, while the Anglo-Saxon represents the one as slightly subsequent to the other.

Examples:—(a): Bede<sup>1</sup> 479. 39, 575. 13 (see above, p. 320); Chron. 616 E (above, p. 323), Bl. Hom. 153. 32 (above, p. 325); Aelfr. Hom. I 296a (above, p. 325); Mat. 17. 5 (above, p. 327); Wulfst. 201. 18 (above, p. 329); etc.—(b): Bede<sup>1</sup> 557. 15 (above, p. 321); Chron. 560 A (above, p. 323); etc.—(c): Bede<sup>1</sup> 478. 10 (46. 27), 506. 2 (83. 22); Oros.<sup>1</sup> 34. 1; Aelfr. Exod. 22. 3.—(d): Bede<sup>1</sup> 539. 12 (117. 2), 560. 2 (137. 26), 563. 6. 7 (141. 6. 7), 566. 15 (143. 34), 566. 24 (143. 42), 573. 37 (149. 35), 621. 17 (189. 2); Mat. 13. 6; Mk. 16. 2.—(e): Bede<sup>1</sup> 550. 19 (125. 4), 550. 33 (125. 15), 505. 10 (82. 16).—(f): Bede<sup>1</sup> 474. 24 (41. 45), 544. 22 (120. 24); Benedict<sup>1</sup> 33. 1 (410 B), 35. 15 (436 A); Benet 75. 2.

2. *Modal Use.*—Again, the absolute clause denotes the manner in which an action is done or the means by which it is executed. The modal use of the absolute participle stands next in frequency to the temporal. Examples: Bede<sup>1</sup> 596. 4 (above, p. 320); Greg.<sup>1</sup> 39. 22 (above, p. 322); Aelfr. Hom. I 50b (above, p. 326); Wulfst. 171. 4 (above, p. 329); etc.

3. *Causal Use.*—Less frequently the absolute clause denotes the cause or ground of the main action. Examples: Bede<sup>1</sup> 567. 7 (above, p. 321); Oros.<sup>1</sup> 34. 1 (above, p. 323); Aelfr. Hom. II 262a (above, p. 326); Luke 9. 34; Benet 2. 8; etc.

4. *Conditional Use.*—Still less frequently does the absolute

clause denote a condition. Examples: Bede<sup>1</sup> 533. 7 (above, p. 321), 571. 11 (147. 10); Benet 39. 12 (above, p. 330); etc.

5. *Concessive Use*.—Rarely the absolute clause is used concessively. Examples: Bede<sup>1</sup> 544. 20 (above, p. 322); Aelfr. Hom. I 230a (above, p. 326), I 230b, 440b, 458b; Aelfr. Col. 101a (above p. 327); John 20. 26.

6. *Final Use*.—Very rarely does the absolute clause denote a purpose or the end in view. Example: Benet<sup>1</sup> 71. 11.

*Notes*.—Several matters that seem worthy of notice, but that do not come properly under any of the above headings, may be mentioned here by way of an appendix to the same: (1) In six instances an absolute participle occurs in Anglo-Saxon without a corresponding participle in the Latin original; see above, pp. 322, 323, 325, 327.—(2) Occasionally an A. S. absolute participle answers to a Latin appositive participle: see above, pp. 323, 328; once to a Latin ablative of quality: p. 325.—(3) Sometimes one A. S. participle turns two Latin participles: Bede<sup>1</sup> 596. 4 (170. 1), 478. 29 (46. 47); Benedict<sup>1</sup> 33. 1 (410 B); or, conversely, there are two participles in A. S. to one in Latin: Bede<sup>1</sup> 643. 34. 35 (216. 32), 644. 18a and b (217. 7).—(4) Occasionally the A. S. absolute clause is incorrectly joined to the chief sentence by a conjunction: Oros.<sup>1</sup> 52. 18; Aelfr. de Temp. 11a; Mat. 17. 5; Benet<sup>1</sup> 2. 9, 67. 4, 69. 11, 90. 11. The same phenomenon appears in Middle English (Einenkel,<sup>1</sup> p. 77) and in Gothic (Lücke,<sup>2</sup> p. 34).—(5) Sporadically the subject of the A. S. absolute participle is the same as that of the chief verb (a) or its indirect object (b), both constructions that occur exceptionally in Latin (Gildersleeve's Lat. Gramm., §409. 3) and are found in the Latin original of two of our examples. (a): Oros.<sup>1</sup> 34. 1, 52. 18, 80. 23, 112. 27, 244. 16; Mat. 13. 1; Luke 9. 34 (in Latin also), 6. 48; Chron. 792 E.—(b): Mat. 10. 1; Mk. 5. 2, 16. 12; Luke 9. 37 (in Latin also); cf. Gering,<sup>3</sup> p. 403.—(6) Twice the subject of the absolute participle is a clause, each time in imitation of the Latin original: Benet<sup>1</sup> 39. 12, 45. 5.—(7) The subject of the absolute participle is sometimes omitted, chiefly in glosses: Luke 24. 47; Bl. Hom. 245. 30; Chron. 792 E; Benet 11. 7, 11. 13, 38. 8b, 49. 12, 71. 11.

<sup>1</sup> Einenkel, E.: *Streifzüge durch die Mittelengl. Syntax*. Münster, 1887.

<sup>2</sup> Lücke, O.: *Absolute Particidia im Got. u. ihr Verhältn. zum Griech. Original*. Magdeburg, 1876.

<sup>3</sup> Gering, H. *Über den syntakt. Gebr. der Particidia im Gotischen*, in *Z. f. d. Ph.* V, 1874, pp. 294-324, 393-433.

## III.

## ORIGIN OF THE ABSOLUTE PARTICIPLE IN ANGLO-SAXON.

Two distinct theories have been proposed and are at present held as to the origin of the absolute participle in Anglo-Saxon. According to the one, the construction is a native English idiom ; according to the other, it is an importation from the Latin. So far as I know, no specific attempt has been made to prove either theory ; but it will be well, perhaps, to gather together the little that has been said upon the subject either directly or indirectly.

Grimm holds that the absolute construction is a native Teutonic idiom and, of course, that it is native to Anglo-Saxon. In discussing the use of the absolute participle in Old Saxon, he thus expresses himself (l. c. p. 905) : "absolute participia stehen aus dem ganzen Hel. nicht nachzuweisen, die alliterierende poesie, überhaupt die poesie, kann sie wenig brauchen ; sie eignen sich, ihrem wesen nach, für die verschlingungen der prosa" ; and in the next paragraph : "auf ähnliche weise verhält es sich damit bei den Angelsachsen. die gedichte werden wenig beispiele liefern, . . . voll davon ist aber die prosa." In substantiation of this statement two examples of the absolute participle are quoted from the A. S. poems and a number from the Laws and the Gospels. Koch, in the section headed "Die Abs. Participialconstruction" (l. c. §158), expressly claims that the idiom is genuine Anglo-Saxon : "Die-selbe ist dem Ags. eigen," and likewise cites examples. Mätzner<sup>1</sup> seems to be of the same opinion (l. c. p. 76) : "Das abs. Particip des Präsens ist in älterer Zeit verhältnismässig nicht häufig, während es im Ags. sehr oft anzutreffen ist" ; and on the following page : "Das Ags. macht häufig von einem abs. Dativ des Particips Gebrauch."

Several scholars notice the correspondence of the A. S. dative absolute with the Latin ablative absolute, but do not express an opinion as to its origin. Their statements deserve to be quoted, however, since they correct at least one of the errors in the preceding quotations. Rask<sup>2</sup> (§408) merely says: "The two ablatives in A. S. correspond accurately to the two ablatives in Latin." March (l. c. §304(d)), after defining the absolute participle and stating what case is used in the different languages, adds: "The Teutonic languages use this construction seldom." And, in the

<sup>1</sup> Mätzner, E. : Engl. Gramm. Bd. III, 2 Aufl., Berlin, 1875.

<sup>2</sup> Rask, E. : A Gramm. of the A. S. Tongue. Transl. by Thorpe. Copenhagen, 1830.

introduction to his grammar (§5), the following general statement is made as to the influence of the Latin language upon the Anglo-Saxon: "The Anglo-Saxon was shaped to literary use by men who wrote and spoke Latin and thought it an ideal language; and a large part of the literature is translated or imitated from Latin authors. It is not to be doubted, therefore, that the Latin exercised a great influence on the Anglo-Saxon: if it did not lead to the introduction of wholly new forms, either of etymology or syntax, it led to the extended and uniform use of those forms which are like the Latin and to the disuse of others, so as to draw the grammars near each other." Müller<sup>1</sup> (p. 250) is more definite and distinctly denies the frequency of the absolute participle in A. S.: "Wenn das Part. zur Satzverkürzung dient, so lehnt es sich entweder an das Subjekt oder an ein Objekt des Hauptsatzes an, oder es hat sein eigenes Subjekt. In diesem letzteren Falle steht es mit seinem Subjekt im instrumentalen Dativ. Das ist die abs. Particinalkonstruktion, die der des lat. Abl. abs. entspricht. Doch ist hinzufügen, dass die Verwendung der Particien zur Satzverkürzung im Ags. eine ziemlich beschränkte ist, namentlich die Verwendung des abs. Particips."

Finally, more or less distinct claims of the influence of the Latin ablative absolute upon the A. S. dative absolute have been made since 1876, when Erdmann<sup>2</sup> declared the absolute participle in Old High German an imitation of the Latin absolute construction. Thus, in 1882, Owen<sup>3</sup> (pp. 60-61) ascribed the number of absolute participles in the A. S. Gospels to the influence of the Latin original; though apparently he does not mean by this to claim that the absolute construction is not native to Anglo-Saxon, since just after considering its use he adds: "Most of these usages are familiar, possibly none of them a total stranger to the native syntax of our ancestors." Hofer, in 1884, came out clearly in favor of the Latin origin (l. c. §28): "Über die ausdehnung und entstehung des abs. casusgebrauches wird sich auch für das Ags. der von Erdmann für die entwicklung der ahd. literatursprache angegebene einfluss des häufigen lat. abl. abs. wirksam erwiesen haben." In the following year Flamme spoke as follows of the absolute participles occurring in the Bl. Hom. (Flamme, l. c. §11(d)): "Es liegt

<sup>1</sup> Müller, Th.: Ags. Gramm. Göttingen, 1883.

<sup>2</sup> Erdmann, O.: Untersuchungen über die Syntax der Sprache Otfrids. II. Halle, 1876.

<sup>3</sup> Owen, W. B.: The Influence of the Lat. Syntax on the A. S. Gospels, in Transactions Am. Phil. As., 1882, pp. 59-64.

nahe, bei der Häufigkeit dieser Erscheinung an möglichen Einfluss des ähnlich gebauten und gleichbedeutenden Abl. abs. der lat. Vorlage der Bl. Hom. zu denken." In 1887, Breck<sup>1</sup> wrote thus of one of Aelfric's translations (p. 13): "There are numerous anomalous cases of imitation of Latin constructions, especially of the ablative absolute." In the same year, Einenkel (l. c. p. 74), in discussing the Middle English nominative absolute, speaks of the absolute construction in A. S. as 'die dem Lat. nachgebildete A. E. abs. Dativ-Construction.' Lastly, Prof. Napier appears to consider the A. S. dative absolute as borrowed from the Latin, inasmuch as he ascribes the occurrence of two absolute datives in the Old English Life of Holy Chad to its Latin original (*Anglia*, X 133).

Which, then, of these two theories is to be adopted? Even a casual reading of the statistics given above will show, it is believed, which is the more probable; while a closer study, it is hoped, will enable us to arrive at a definite answer to the question proposed. To the statistics, then, we briefly direct our attention.

The earliest of the prose monuments are, it is well known, the translations that bear the name of King Alfred. Whether Alfred's first work was *Gregory*<sup>1</sup>, as Wülker<sup>2</sup> thinks (l. c. p. 394), or *Orosius*<sup>1</sup>, as Ten Brink<sup>3</sup> holds (l. c. p. 74), matters little so far as we are at present concerned: it is enough for us to know that both of these, together with *Bede*<sup>1</sup> and *Boethius*<sup>1</sup>, must have been written before 901, the year of Alfred's death. What of the absolute participles occurring in these ninth-century works? To begin with *Bede*<sup>1</sup>, a reference to the statistics shows that for every one of the 100 examples of the absolute participle in the A. S. translation there is a corresponding ablative absolute in the Latin original, with only one exception, viz., 544. 20; where, though no ablative absolute occurs in the Latin, one of the A. S. MSS gives a "crude" form of the absolute participle. It is to be observed, however, that an appositive participle in the ablative case does occur in the Latin, and this may have suggested the absolute participle to the A. S. translator in this instance, as it certainly did in others. But one absolute participle occurs in *Gregory*<sup>1</sup>, and this is a translation of a Latin ablative absolute. Of the five absolute participles in *Orosius*<sup>1</sup>, one is a translation of a Latin appositive participle,

<sup>1</sup> Breck, Edw.: *Aelfric's Transl. of Aethelwold's De Consuetudine Monachorum*. Leipsic, 1887.

<sup>2</sup> Wülker, R.: *Grundr. zur Gesch. der Ags. Lit.* Leipzig, 1885.

<sup>3</sup> Ten Brink, B.: *Early Eng. Lit. I.* Transl. by Kennedy. New York, 1883.

while the remaining four have no exact equivalent in the Latin of Oros.<sup>2</sup> In all four examples, however, the same participle is used (*him ofðyncendum*), and in the Latin to two of these (52. 18, 244. 16) an ablative absolute occurs, which, though not corresponding in sense to the dative absolute of the A. S., most likely suggested the form of the latter. The formula, once adopted by the translator, seems to have struck his fancy and so was used in the other instances also. Aside from this, *ofðyncan* is a verb that takes a dative as its object, a fact that may have had some bearing upon the choice of the dative absolute. At any rate, the five examples of the dative absolute in Oros.<sup>1</sup> are unhesitatingly to be ascribed to the influence of the Latin ablative absolute, not present in each specific example but occurring on every page of the original Latin.

The Chronicle may be next considered, since a considerable portion of the oldest version of it, MS A to the year 891, received its present form in Alfred's reign (Earle,<sup>1</sup> l. c. p. vii). The first example of the absolute participle in the Chron. occurs in MS. A under the year 560, but it is an interpolation of a twelfth-century reviser, whose additions Earle denotes by italics (ib. p. xxiii). This example of the absolute participle appears in only one other text, MS E, written about 1121 (ib. p. xliv). The construction, then, could have been learned from Alfred's translations, the A. S. Gospels, or Aelfric's works, all of which had appeared before this time and must have been accessible to the redactor. But Earle (p. viii) shows clearly that Bede<sup>2</sup> was used occasionally in the composition of the Chron. from the year 449 to 731; and it is more probable that the A. S. dative absolute here is due to Bede<sup>2</sup>, since it answers so exactly to Bede's ever-recurring *eo defuncto*. Its correspondence with the frequent *him forðerendum* of Bede<sup>1</sup> will also be noticed. The second example, 616 E, is to be explained just as the preceding was: Earle (p. viii) distinctly states that 616 is taken from Bede<sup>2</sup>. Here, too, the correspondence with Alfred's *cyninge rixiendum* is at once apparent. This passage occurs in none of the other MSS except F, a bilingual chronicle of the twelfth century (ib. p. liii), and is there "crude." The third example occurs in 797 A, which portion of A Earle characterizes as "highly ecclesiastical" and believes was written in the earlier half of the ninth century, though our copy, of course, belongs to the latter half of the same. The clause *Gode fultumiendum* is one that an ecclesi-

<sup>1</sup> Earle, J.: *Two of the Saxon Chronicles parallel.* Oxford, 1865.

astic could hardly fail to use, since *Deo juvante, protegente*, etc., occur so often in the Vulgate and in Greg.<sup>2</sup>, both of which books must have been in the possession of every monk. This A. S. absolute participle occurs, too, in Bede<sup>1</sup> (641. 12); and the editor of A could have gotten it from any one of these sources. The clause occurs time and again in the A. S. Gospels, in Aelfric, etc. It is found in all the other MSS of the Chron., being copied into them from A. The fourth example, 792 E, occurs first in 792 D,<sup>1</sup> which portion of D (the MS belongs to the first half of the twelfth century,) was written, according to Earle (p. xl), by Wereferth, Bishop of Worcester, 873-915. Bishop W. was one of Alfred's chief literary friends and helpers and is believed to have translated Gregory's Dialogues into Anglo-Saxon. In the capacity either as helper of Alfred or an independent translator he must have lived with Gregory and other Latin authors and thence have learned the absolute construction. The next example, 913 C, appears first in 913 B, which version was composed in the latter half of the tenth century, while our MS belongs to the eleventh century (Earle, l. c. p. xxvi). Expressions similar to this occur frequently in the Vulgate and in the A. S. Gospels, and our participle is doubtless due to one of these works. The next example, 917 D, first in 917 B, is to be explained just as the preceding was. It has already been remarked that this is a favorite clause in A. S. translations. Finally, the two last examples occur only in MS E, under the years 1086 and 1090. The clause is to be found in Alfred and in the A. S. Gospels; from either of which sources it could have been borrowed for the present occasion. In a word, then, the absolute participles in the earlier part of the Chron. can be traced to a Latin source; while those in the later part can be from a Latin source either directly or indirectly through extant and accessible A. S. translations from the Latin. Only certain favorite words are used absolutely; in no sense can the absolute construction be looked upon as organic or natural in the Chron.

The Laws may follow next, as one of the most interesting of the sets collected by Schmid proceeded directly or indirectly from King Alfred. The first example is in Wihtr., Introduction. Enacted in 696 (Schmid, §7), it is not known when these laws assumed their present form, since they are preserved in only one

<sup>1</sup> The double reference is due to the fact that Earle's edition does not in these instances give the earlier MS, from which alone the source of the absolute participle can be determined. The earlier MS is accordingly cited from Thorpe's edition of the Chronicle, London, 1861.

MS, Codex H of Schmid, and that belongs to the twelfth century. The absolute clause is one that occurs often in Bede<sup>2</sup> and in Bede<sup>1</sup>, in the latter only when a corresponding Latin absolute participle is in the former. Such being the case, I think we are warranted in assuming a Latin origin for the expression in the present instance, although unable to trace it definitely to such a source. The second example is in Alfr. c. 42, §7, enacted in the latter part of Alfred's reign and preserved in a MS of the tenth century, Schmid's Codex E. If, as some believe, these laws were composed by Alfred himself, the use of the absolute participle is at once explained; if by some ecclesiastic, as is possible, it is also explained, since *clausis ostiis* and similar expressions must have been familiar to a reader of the Vulgate. The expression *betyl-nendum durum* is found several times in the A. S. Gospels. The last example is in Athelr. VII, §6, enacted in 1009 and preserved in a MS of the middle of the eleventh century, Schmid's Codex D. The participle, it will be observed, is really more attributive than predicative. However, *extensis membris* occurs frequently in the Latin formularies drawn up for the instruction of monks, and *aðenedum limum* is most probably a translation of some such expression. The writer translated the direction as to the hymn but gave its title in the original Latin. *aðenedum limum*, it may be added, is frequent in Aelfric and in the A. S. Gospels.

Benedict<sup>1</sup> was composed about 961 (Schröer, l. c. p. v), but the oldest MS, A, belongs to the end of the tenth or the beginning of the eleventh century. All the absolute participles in this MS have a corresponding absolute participle in Benedict<sup>2</sup>. In the fragment given by Schröer of MS F (end of the eleventh or beginning of the twelfth century) one absolute dative, *gesealdum beacne* 137. 30, occurs without a corresponding ablative absolute in Benedict<sup>2</sup>; but the expression occurs several times in the earlier part of Benedict<sup>1</sup>, and each time as the translation of an ablative absolute in Benedict<sup>2</sup>.

Slightly later than Benedict<sup>1</sup> are the Blickling Homilies, the MS of which bears the date 971. The sources of these homilies have not been made out as yet, but they are generally taken to be free translations from the Latin. It has already been mentioned (p. 338 above) that Flamme attributes the absolute participles in the Bl. Hom. to Latin influence; see Flamme, l. c. pp. 1, 9, §11(d). For the rest, it may be said that several of the absolute participles are identical with those previously used by Alfred, and that his example may have influenced the Blickling homilist.

Aelfric began his literary career about a quarter of a century after this homilist. Between 990 and 996 he wrote his Homilies and Lives of Saints (Wülker, I. c. III, §§529, 537); which, according to his own statement, are translations from the Latin: "Ic Aelfric munuc awende ðas poc of Ledenum bocum to Engliscum gereorde" (Aelfr. Hom. II 2); and: "Hunc quoque codicem transtulimus de Latinitate ad usitatam Anglicam sermocinationem" (Aelfr. L. S. p. 2). Among his authorities Aelfric names Augustine, Jerome, Bede, Gregory, Smaragdus, and Haymo. His translations are so free, however, and his sources so numerous that a comparison of his translation with the originals was impracticable. That the man who was so wedded to the Latin that he apologizes for writing in English (cf. Aelfr. L. S. p. 2), should use the absolute construction is but natural. It is to be observed, moreover, that in many of the examples cited from Aelfr. Hom. and L. S. the participles are attributive rather than predicative, a fact noticed also by Schrader<sup>1</sup> (§105. 5). Just after this, between 996 and 999, Aelfric translated the Heptateuch and Job. In these, three examples of the absolute participle occur without any corresponding Latin, but in all the same participle is used. Aelfric's minor pieces (Aelfr. de Temp., etc.) it seemed unnecessary to compare with their Latin originals, since only five absolute participles occur in them all.

Either just after or just before Aelfric's translation of the Heptateuch, the Gospels were translated into A. S. The oldest MS, the Corpus, Prof. Skeat puts at about 1000 A. D. (Pref. to Mk., pp. v-vi). Not a single absolute participle occurs in the A. S. Gospels without a corresponding absolute participle in the Vulgate or, in several instances, an appositive participle.

The Homilies of Wulfstan followed close upon the Gospels, Wulfstan holding the archbishopric of York from 1002 to 1023 (Napier, I. c. §1). Some of the homilies ascribed to Wulfstan are extant in Latin as well as in A. S. (ib. p. 6), while others are mere compilations from older collections, as the Bl. Hom. and Aelfr. Hom. (ib. p. 8). From any one of these sources, then, could have come the seven absolute datives in Wulst. In several of the instances cited the participle is attributive rather than predicative.

Finally, along in the first half of the eleventh century appeared the Rule of St. Benet (Benet<sup>1</sup>, p. xxxix, §1), an interlinear version of the *Regula S. Benedicti*. In this every dative absolute is the translation of an ablative absolute of the Latin.

<sup>1</sup> Schrader, B.: *Studien zur Aelfricschen Syntax.* Jena, 1887.

Let us look for a moment at the absolute participles occurring in the poems. The first is in Genesis 1585. Hönncher<sup>1</sup> (p. 84) has shown that the Vulgate Genesis is in general the direct source of the A. S. poem, and that in some cases the Latin has been followed word for word, while in others it has been loosely paraphrased and in others neglected altogether. Ebert, moreover, has demonstrated, he thinks, that the author of the Genesis, whoever he was, must himself have read the Bible and have had it constantly before his eyes (Wülker, l. c. III, §25). If this is true, then it is not surprising that an absolute participle should occur in the A. S. Genesis, although no absolute participle occurs in the corresponding verse of the Vulgate. The other example occurs in the Riddles (60. 14), written by Cynewulf, who was born about 720 or 730. The MS is much later and belongs possibly to the beginning of the eleventh century. Cynewulf read Latin authors and sometimes wrote Latin verses (Ten Brink, l. c. p. 51). Again, it has been shown that in the composition of the Riddles the Latin collections of Aldhelm, Symphosius, Eusebius, and Tatwine were read, especially in the composition of the first half of them, in which our example is found (Wülker, l. c. III, §§72-78). It is not to be wondered at, then, that Cynewulf availed himself of an idiom that he must have daily met with in his Latin readings. It must be added, however, that no Latin riddle exactly corresponding to the A. S. one in question has been found. It has already been stated that a half line is missing in the riddle and that we cannot be sure of the reading.

To sum up the matter, a study of the statistics reveals the fact that no absolute participle occurs in Anglo-Saxon without having a prototype in Latin, either directly or indirectly; in most cases directly, a Latin ablative absolute lying immediately before the eyes of the A. S. translator. Even here the A. S. absolute participles consist mostly of certain *formulae*, as *cyninge rixiendum*, *him forðferdum*, etc.; which seem in some way especially to have struck the fancy of the translator. So in the less dependent literature, as in Aelfric, we have in the main only certain favorite phrases, as *gebigedum cneowum bæd*, *upahafenum handum bletsode*, etc.; in which, moreover, the participle is now absolute and now attributive.

This, however, is but half of the truth. A glance at the table

<sup>1</sup> Hönncher, E.: Über die Quellen der ags. Genesis, Anglia, VIII 41-84.

given above (p. 334) and at the one below<sup>1</sup> will show, that in the more independent literature, as in the poems, the absolute construction is practically unknown; that, notwithstanding the comparative frequency of the absolute dative in some of the translations, as in Bede<sup>1</sup>, the A. S. translator in most instances avoided the use of an absolute participle in his rendering of the Latin absolute clause; that sometimes, as in Boethius<sup>1</sup>, he refused to use the construction at all, although the absolute participle occurred on every page of his Latin original; and, finally, that in the latest work considered not known to be a mere translation, Wulfstan, the absolute participle is hardly more used than in the two centuries earlier Orosius<sup>1</sup>.

Such are the facts in the case as revealed by a detailed examination of the statistics. The conclusion, it seems to us, is irresistible: the absolute participle of the Anglo-Saxon was borrowed from the Latin, but it failed to commend itself to our forefathers and never acquired a real hold in their language. What Aelfric wrote of English and Latin syntax in general, is pre-eminently true in regard to the absolute construction; “ðæt Leden and ðæt Englisc nabbað na ane wisan on ðære spræce fandunge.”<sup>2</sup>

MORGAN CALLAWAY, JR.

<sup>1</sup> Comparative Table of the Absolute Participles in the A. S. Translations and their Latin Originals.

Work.	Abs. Pcts. in	
	A. S.	Lat.
Bede . . . . .	100	558
Boeth. . . . .	0	64
Gregory . . . . .	1	100
Orosius . . . . .	5	318
Benedict . . . . .	21	85
Hept. . . . .	3	157
Mat. . . . .	15	81
Mark . . . . .	23	54
Luke . . . . .	27	70
John . . . . .	1	12
Benet . . . . .	66	85
Total . . . . .	262	1584

<sup>2</sup> The whole passage is worth quoting, since it gives us an insight into Aelfric's method of translation. It occurs in his preface to Genesis (Aelfr. Hept. p. 24) and runs as follows: “and we durron na mare awritan on Englisc, ȝonne ðæt Leden hæfð, ne ȝa endebirdnisse awendan buton ȝam anum, ðæt ðæt Leden and ðæt Englisc nabbað na ane wisan on ðære spræce fandunge. ȝEfre se ȝe awent oððe se ȝe tæcd of Ledene on Englisc, ȝefre he sceal gefadian hit swa, ðæt ðæt Englisc hæbbe his agene wisan: elles hit bið swiðe gedwolsum to rædenne ȝam ȝe ðæs Ledenes wisan ne can.”

## NOTES.

AVESTA *pairi-aētrōuš* (sic), *nərōuš*, *strōuš*.

At Vd. 9. 38 a description of the fees presented to the priest for cleansing from defilement, is given as follows: 'Thou shalt cleanse the wife of the lord of a house for the value of a ploughing (?) cow; thou shalt cleanse *vaēsōušca pairi-aētarōušca* (so Westergaard reads) for the value of a draught (?) cow; thou shalt cleanse a little child for the value of a young lamb.'

The reading of Westergaard, *pairi-aētarōuš*, is commonly explained as genitive singular of an *u*-stem *pairi-aētaru-*, and dependent upon *nāirikqm* (a harsh ellipsis here) to be supplied: thus, 'thou shalt cleanse (the wife) of *v. p.* for the value of, etc.' The best MS authority, however, shows that the *a* is merely anaptyctic, and that the form is *pairi-aētrōuš* or *pairy*<sup>o</sup>—the *-tr-* as in *trəfyāt*, *ātrōm*, etc. The word is, then, none other than the Skt. *paryētār-*, RV. I. 27. 8; 6. 24. 5; 7. 40. 3; we have, therefore, to do with an *r*-stem, not an *u*-stem.

As to form, *pairi-aētrōuš[ca]* is not genitive at all, but is accusative plural, precisely like the peculiar forms *strōuš[ca]*, *strōuš*, *nərōuš*. We thus have to admit for the *r*-stems a few accusatives plural in *-əuš*, where *əu* is apparently an erroneous expression for nasalized *ə*, observe especially YAv. *nərōuš* beside GAv. *nərəš* Ys. 45. 7, 40. 3, or *aməšə spənəš* Ys. 21. 2, etc., beside *aməšə spənəš* Ys. 42. 6, et al. The development is apparently this: the good MS K<sub>o</sub> reads *pairi-aētrōš[ca]*, probably nasalized *ə*. To the *ə* an irrational *u* was then added in writing, just as the irrational *ə* was sometimes attached to *ə* by the scribe;<sup>1</sup> cf. *əəānū* (Ys. 32. 16), *əəādū* (Ys. 35. 6), *əəāvā* (Ys. 29. 7)—thus giving *-əuš[ca]* of the manuscripts. In exactly the same way *strōuš[ca]*, *strōuš*, *nərōuš* (Ys. 71. 9, 2. 11; Vd. 18. 12, 5. 27, etc.) present admirable MS variants in *-əš[ca]*, *-əš*. Therefore, *pairi-aētrōuš* stands as accusative plural like *strōuš[ca]* (*strōš[ca]*), *strōuš* (*strōš*), *nərōuš* (*nərōš*), for orig. theoretic *\*-tr-nis*; cf. GAv. *mātə-rəš[ca]* Ys. 38. 5, *nərəš*—thus *əu* = *ə* = *q*.

<sup>1</sup> See elsewhere the relationship between *ə* and *u*, often parallel, as it were.

In like manner the MS reading to be chosen for the preceding word is *visðsca* (Westergaard K.) or *vaēsðsca* (Spiegel c)—the MSS often fluctuate between *aē* and *i*. This is also acc. pl.—observe the connection *-ca, -ca*. It is likewise a form in *-ðs[ca* for *-q[ca*—but this time of the *a*-declension—like the accusatives plural *aməððs[ca spən̥t̥* beside *aməðq[ca spən̥t̥*, or *varəsðs[ca*, etc., all from *a*-stems. This new explanation of *vaēsðsca* as acc. pl. of an *a*-stem forms a pretty confirmation of the reading *vaēsō* nom. sg. Vd. 13. 46, which thus becomes regular; Westergaard's suggested emendation, *vaēsuš*, in that passage is therefore no longer necessary. We have now a stem *vaēsa-* or *visa-* established beside the stem *vaēsu-*; cf. gen. *vaēsāuš* Vd. 13. 46.

Moreover, the suggestion to make *vaēsðsca pairi-aētrðušca* accusative plural does away with the harsh omission of *nāirikqm* and places the two words *v. p.* in parallel construction with the following accusative *apərənāyūkəm*: 'thou shalt cleanse *v. p.* for the value of a cow, thou shalt cleanse a little child for the value of a young lamb.'

As to signification, *vaēsðsca pairi-aētrðušca* seem to form a pair similar to that in Ys. 29. 6 *f̥uyantaēcā vāstryaēcā*, probably originally distinct individuals; thus *vaēsa-* (*visa-*) is the more general designation, *pairi-aētar-* the more specific. If *visa-* or *vaēsa-* really be like Skt. *vāisyā-*, then *pairi-aētar-* (Skt. *paryēdr-* 'winner, gainer'), by derivation from *pairi* + *✓i-* 'go around, compass, gain, acquire,' would refer specifically to the business-like qualities of the class, i. e. the *vaēsa-* who is *pairi-aēdr-*; therefore, both together would be about equivalent to 'merchant, seller'—mercatoresque cauponesque. Perhaps, however, *vaēsa-*, lit. 'vicanus,' combined with *pairi-aētar-* is another expression for 'a serving man'—'laboring rustics,' i. e. *pairi* + *✓i-* following the other line of development of meaning, 'go about, work, serve.'

A. V. WILLIAMS JACKSON.

## REVIEWS AND BOOK NOTICES.

IPOMEDON, in drei englischen bearbeitungen. Herausgegeben von EUGEN KÖLBING. Breslau, Verlag von Wilhelm Körner, 1889, pp. clxxxi, 484.

In the above-named volume we have an edition of one of the most important Middle-English romances that have been published. The three versions exist each in but a single MS, and the second is the only one that has been heretofore published in full, it having appeared in Weber's Metrical Romances, Vol. II, 1810. But the first version is by far the most important, and is contained in MS 8009 of the Chetham Library at Manchester. The second version is found in MS Harl. 2252, and the third in MS 25 of the library of the Marquis of Bath. They will be designated, after Kölbing, as A, B, and C. These are all translated, or paraphrased, from one French original, written by a certain Hue de Rotelande, which will soon be edited by Kölbing as a supplement to the present volume. The French original remains in two MSS and a fragment of a third, the two first in the British Museum, Cotton Vesp. A VII, of the thirteenth century, and MS Egerton 2515, of the fourteenth century, and the third (but 162 verses) in the Bodleian library. The authors of the English versions are unknown. In a very full introduction Kölbing treats of the MSS and editions, the contents of the four versions, including the French original, the relations of the three English versions to the French text and to one another, the method and style of the English translators, the language and metre, and finally, the arrangement of the present edition.

Lack of space forbids any summary of the contents, which will not be found to differ materially from a host of other romances of the same kind. The ardent knight, who serves *incognito* as cupbearer to his lady-love, and who must seek distant adventures to become worthy of her; his return to a widely proclaimed tournament, the prize of which shall be her hand, and his wonderful victories during three successive days, arrayed each day in different colored armor in order to preserve the *incognito*; his further adventures and exploits and return in the nick of time, in the disguise of a fool, to preserve the aforesaid lady-love from falling into the hands of a giant, or rather three of them, all of whom he vanquishes; his final declaration of himself and espousal of the lady—all of these are detailed (in the first version especially at inordinate length) in the usual romance style, and are interspersed with sundry episodes. It is not, however, the contents that make the work of value to us. It is as an example of M.-E. literature in three different forms, all based on one original, that the work is worthy of preservation, and this increases the obligations of all English scholars to the learned editor. A is written in the strope form and consists of 751 twelve-line stanzas, riming normally *aabccbdddbeeb*, but some of the stanzas are defective, so that we have 8890 lines all together. The *cauda b* should be iambic trimeter and the other lines iambic tetrameter, but the MS is so carelessly written and full of errors that it would puzzle Bentley himself to

emend the metre satisfactorily. The omission of the first thesis is so common that it is manifestly intentional. This license is commented on by Professor Skeat as an admissible variety in the pentameters of Chaucer's Legend of Good Women (ed. Skeat, p. xxxvi), and instances are also cited by him from the tetrameters of the House of Fame, but here we find numerous examples anterior to Chaucer. The following stanza, the third, may suffice as a specimen:

"In Cessyle sumtyme wonyd a kyng,  
That holden was *wyth* old and ynge  
Off poyntes wythe owten pere ;  
He was worthy, were & wyse,  
Ouer all he wan losse and prycy,  
Men callyd him Mellyagere ;  
He had bounden to his hande  
In Fraunce & many other lande  
Douȝtly dukes and dere ;  
He gatte neuer chyld, his eyre to be,  
But a brother son had hee,  
That was his newov nere."—(25-36.)

B is more condensed, and hence much shorter, consisting of only 2346 iambic tetrameters, of which the following may serve as examples:

"Hys name was Kynge Ermones,  
He hated wronge & louyd pees.  
His quene was bothe bryght and shene ;  
Moche goodnessse was hem bytwene,  
To god they preyd after an eyre ;  
He sent theym one, bothe good and feyre ;  
Feyre he was of flesshe and blode,  
They thangkyd god *with* myld mode ;  
To chyrche they bare the chyld thonne  
And crystenyd hym Ipomydon."—(15-24.)

Kirschten, in a Marburg dissertation (1885), "Überlieferung und sprache der mittelenglischen romanze, The lyfe of Ipomydon," has discussed this form of the poem, and Kölbing abridges his remarks on the phonology, inflections, metre, and dialect.

C is a prose form of the romance, defective by two folios and at the end, and also much condensed in comparison with A. It occupies thirty-five pages in the volume, averaging about fifty lines each, so that we have some 1750 prose lines, reading as follows:

"Som tyme there was in the land of Cecile a king, that was called Mellagere, the which was the wysest and the most iuste king, that men knowe euer ouer all [owhere, notes] in his tyme, and also the grettest conquerour, that myght be, so farforth, that all the lordes aboute him were vndre his suggestion and did him homage. Such honour and grace god sent him, that all his lyve he governed his roialme in rest and peace."

The above is written *literatim et punctatim*, but the punctuation throughout is

incomprehensible. Whether it is that of the MS, the editor, or the printer, is not stated, but if of the MS, it is useless for any purpose.

Kölbing treats at great length the relation of the three versions to the French text and to one another, and the method and style of the English translators, devoting forty pages to such minutiae as the forms of alliteration seen in A, more labor than the subject seems to deserve. Suffice it to say that he regards A, C, and the French text as closely connected, the last being the source of the others, and having been written about 1190, say the time of Richard I. There is no ground for assuming any other original than the one that we possess composed by *Hue de Rotelande*. There is no trace of any French prose romance of *Ipomedon*. The authors of A and C had, then, before them the French original, and the author of C may have had before him a MS very similar to MS A of the French original. B stands in a somewhat different relation to the original, and its author, thinks Kölbing, wrote from memory, not having a MS at hand; he must have been a minstrel, not a priest. So much for the relations of the several versions.

Of much more interest than the nearly one hundred pages on the method and style of the English translators, are the twenty pages on the language and metre of the several versions. Of these A, as it rightly deserves, occupies the chief place. A synopsis of the phonology and of the inflections, based on the rimes, and some brief remarks upon the metre, are here given. It appears that the writer did not hesitate to rime syllables containing long and short vowels, so that the older quantity was plainly disregarded. The carelessness of the scribe has much corrupted the metre, and though Kölbing gives a list of verses in his opinion corrupt, I think the list might easily be increased. He purposely takes no account of the silence of final *e* in inflectional syllables, or of its addition to make the metre smoother. It would seem as if the writer paid no attention to it. In the lines quoted above, *kyng* rimes with *ynge* (pl.), and it is a question whether final *e* is to be pronounced when written in both riming words, or even when necessary to the rhythm within the verse. In the lines quoted from B, its pronunciation in *name* and *quene* would help the rhythm, as would also its addition in *myld* and *chylde*, but should we undertake such emendations there would be no telling where to stop. From his study of the dialect Kölbing decides that A belongs to the Midland district, and, indeed, to the West rather than to the East Midland, for it has many characteristics common to the North, so that he fixes upon North Lancashire as the home of the author. As to the date of this version, Kölbing assigns it to the middle of the fourteenth century, if not earlier.

The grammar of B is, as stated above, abridged from Kirschten, but Kölbing does not agree with him as to the dialect of B. Kirschten had pronounced it to be East Midland, with Northern marks, and Kölbing had formerly agreed with him, but he now prefers to call it West Midland, chiefly by reason of the use of *s* once in rime in 3 pers. sing. of the present tense:

"In to the stable he hym ledis  
There as stonde his goode stedis."—(1297-8.)

I find no suggestion made as to the date of composition of B, but I infer that Kölbing regards it as contemporary with A, hence written in the fourteenth century.

The dialect of C is treated very briefly, but one page being assigned to it. Kölbing thinks that criteria are wanting for the determination of the dialect of the author, and that that of the copyist is of quite secondary interest (p. clxxviii). He notes particularly the Scotch addition of *i* to other vowels, as *laidie, heides*, and its omission, as *maden, fened*, and remarks that "we have to do with a Midland dialect; *s* of 3 pers. sing. present looks to the West or North; *s* of pres. pl. to the North; *ing* of pres. partic. and *o*, for O. E. *a*, to the South. Specially noteworthy is the Scotch addition and omission of *i*. It is scarcely to be assumed that such a mixture of dialects as is here presented was ever spoken anywhere." The only notice of the date of C is the assignment of the MS to the end of the fourteenth century, but the grounds for this decision are not given. It is in respect to C that I think exception may be taken to Kölbing's views. A careful reading of it leads me to place it much later than Kölbing does, not earlier than the middle of the fifteenth century, and I regard its dialect as much nearer standard English of the time than that of either B or C. It seems to me to be a later form of the East Midland, and the version to be composed after the E. M. dialect had become standard English. The language is certainly later than that of Chaucer, and I see no reasons for distinguishing between the dialect of the composer and of the copyist, or for regarding it as a mixed dialect in any other sense than standard English of the fifteenth century is a mixed dialect, for while the latter is chiefly East Midland, it embraces some features of other dialects. One point connected with the vocabulary that deserves attention is the ease with which the writer uses Norman-French words as an integral part of the language, as fluently as does Sir Thos. Malory. It would be interesting to analyse the Romance portion of the vocabulary of C, if space and time permitted, and I think the result would be a valuable contribution to the history of English prose.

As to forms and phrases, we find *theire* and *them* where Chaucer would have written *here* and *hem*; *hire thoght, theim thoght, him thoght*; *him had ben leuer . . . haue been there*, omission of *to*; and *levere hire were to goo*; *to he come*, where *to* = till; *see* = pret. saw; *if it like hire*; *neuer the latter* as well as *neuertheles*; *the storie telles*; use of *wonder* as intensive, as in modern German, *woundre-wroth, woundre-semely, wondre-long*; *whan she vmbi thoght hire*, but also *she bethought hire*; *as they satten*, a rare example of the plural in *-en*; *toke leve at* and *toke leve of*; *went streight to bedd*; *conged me to goo*; *me longes so sore home*; *at theire departing* (= parting); *of his sodayn removing*, verbal nouns; *answering, supposing, hering*, pres. partic.; *tithinges* and *tithandes*; *when, whene and whens* = whence; *fro thens*; *as hire ought to doon*; *ye ar, sing., and all that here bene*; *a answeres* as well as *an answere*; *ye wit, sing., and ye wot, pl.*; *this ilk erle that was euer the most agaynes the ladie*; *on the ladie behalfe & theirs both*; *a cosyn of his, an othre squiere of hires*; *the quene tuf, the quene derling, drwe lay roigne*; *if it liked him, if it liked unto him*; *on the modre side, the erle hors*; *childre, brethre*; *hors, yere, pl.*; *& cause why*; *the most worthiest*; *he smote him of on his hors, it flew of on his heid*; *wenes thou*; *it am I, repeatedly*; *for hire sake that sent him it*; *& had not his men comen & rescued him, the white knight had taken him presonere*; cf. *& shuld have taken him presonere, had not the reid knight bene & come & rescued him*, almost equal to the modern illiterate phrase "been and gone and done it"; *& toke the erle his stede agayn & made him*

*worthe upon him*, a late use of the verb *worthe*; *hire ought to be right glad*, compared with *him must be vp be tyme*; *desired to have a doo with*, *durst to have to doo with*, on the same page; *him was leuer iust with him*, cf. supra; *a goode stede that he come riding on*; *a knight that come prikking toward him*; *the which was liker a fende than*; *myn handes*; *thou fond . . . felt thou*; *a more fole than he*; *in his fole wyse*; *hire must goo elles where*; *ouergate* = *overtook*; *a richman, thogh he be noght worth an haw*, *he shal be worshipped for his riches*; *they harboured theim in an village, where theim must all thre ly in oon hous*; *she had levere haue had him than all the world*, cf. supra; *hire must nedes be deid*; *thou art fals & fightes*; *I am the griaunt & haue won the ladiie, I hight Leonyne & has here won the ladiie of this land*.

But these examples must suffice as illustrations of modern English in the making. The whole cast of phrase and turn of expression seem to me post-Chaucerian, to say nothing of the more modern forms of spelling. The mingling of Northern forms with a dialect which is in its general features East Midland would simply point to the northern border of the East Midland district as the locality of composition. This does not exclude the supposition that an East Midland scribe may have worked over an earlier West Midland version of the romance, and neglected to change certain forms; he may even have inserted such a form as *saith*, met with in the formulas *the wise man saith*, *the boke saith*, for the more common *sais*. However it may be, the chief value of C lies in supplying us with a *prose* version of *later* composition than A or B, and thus helping us to trace the formation of English prose. Had Mr. Kingston-Oliphant known of this version, it might have been of service in working up his "New English." He refers to Weber's text of B (I 188). It remains for some scholar to give us a complete analysis of the grammar and vocabulary of this version, now that Kölbing has so well supplied the text.

JAMES M. GARNETT.

Geschichte der alten Philosophie von Dr. W. WINDELBAND. Separat-abdruck aus dem Handbuch der klassischen Alterthumswissenschaft. Nördlingen, Verlag der C. H. Beck'schen Buchhandlung, 1888.

Readers of Windelband's History of Modern Philosophy will be somewhat disappointed in this volume. The book is a well composed, lucidly arranged repetitorium of the external facts of Greek philosophy, which will doubtless be very serviceable to young German candidates who have no time to read their Zeller. But to those who read for insight it offers nothing comparable to the masterly account of the intellectual history of Kant in the author's Modern Philosophy, or to the chapters on Plato, Aristotle, and Plotinus, in the generally ignored or disparaged work of Mr. Alfred Benn. And the reason is plain. The author does not appear to possess the intimate first-hand familiarity with the text of the Greek philosophers which we have a right to expect in one who claims a hearing on this well-worn theme. This deficiency is least felt in the earlier chapters, where the literature to be mastered comprises only a few fragments, and in the summary survey of Hellenistic and Roman philosophy with which the book concludes. I doubt whether the study of the pre-Socratic philosophies admits of any satisfactory compromise between the exhaustive

erudition of Zeller and the picturesque sampling of Mayor. But our author's philosophic acumen makes his arrangement and reflections suggestive and worthy of the student's attention. He knows more about the necessary relations of the brilliant *aperçus* that have come down to us from these early thinkers, and more about the 'wissenschaftliche genossenschaften' of early Hellas than a sceptical critic of our authorities would admit. But this is perhaps in part owing to the desire, natural in a professor, of recognizing with due courtesy the 'scharfsinnige combinationen' of friends and colleagues. Among the chief features of his arrangement may be mentioned: 1. The discrimination of Heraclitus from the Ionian philosophers of nature, and the emphasizing of the fundamental philosophic antithesis between Heraclitus and the Eleatics. 2. The grouping of Empedocles, Anaxagoras, Leucippus, and the Pythagoreans as mediators between these two opposite poles of thought. The claim of Anaxagoras for special recognition on account of his overvalued doctrine of *νοῦς* is denied, and the Pythagoreans are forced into line as 'vermittler,' apparently because there was no other convenient place for them. 3. While Leucippus is relegated to the 'vermittler,' the philosophy of Democritus is distinguished from that of his *έταιρος* as a post-sophistic development of Protagorean relativism, and as the first and greatest system of consistent materialism is declared to possess 'historische ebenbürtigkeit neben dem Platonismus' (p. 90). There is doubtless a measure of truth in this. Platonism and materialism constitute the fundamental antithesis in the history of philosophy. The exaggerations of Bacon and Lange were perhaps needed to rescue the great name of Democritus from unmerited obscurity. But we know too little of Democritus to take him as the representative of a consistent philosophic materialism. The seventeenth century materialists may have derived their cosmogony from him through Gassendi and Lucretius. But the psychological half of their doctrine—the psychology of Hobbes—is taken directly from Aristotle. We have no sure criterion for distinguishing Democritus from Leucippus, on the one hand, and from Epicurus, as reported by Lucretius, on the other. It is possible that the gravitation of the atoms is a blunder of unknown Epicureans not attributable to Democritus (p. 189), but as we have only secondary authorities divided among themselves, it is idle to affirm it dogmatically. In general it may be said that Aristotle's accounts of the rationale of previous philosophies are infected with his own terminology to an extent that almost destroys their value as evidence. And our author's evident reliance on the neat and convenient outline of early Greek philosophy given in Met. I 6 is a weakness.

Again, there is no reason for making the philosophy of Democritus an out-growth of the Protagorean relativism except the exigences of the parallel with Plato. There is nothing in the atomistic theory that is not sufficiently accounted for in Windelband's own acute sentence (p. 52): "Wer der Willkürlichkeit der Vierzahl der Elemente bei Empedokles entgehen wollte, musste, um dieser Lehre eine konsequente Theorie entgegenzustellen, von den qualitativen Bestimmtheiten der Dinge entweder behaupten dass sie sämmtlich ursprünglich seien, oder dass es keine von ihnen sei." Democritus accepted the second alternative and Plato both. He was led to do so by the same necessities of thought that force modern scientific thinkers, after affirming in their analysis that the atoms and their motions alone exist *ἐτεῖν*, to turn sud-

denly round and admit, with Mill, that the ultimate laws of nature cannot be fewer than the perceptible differences in our sensations and thoughts. It is by no means certain that the "author of the Parmenides and Sophistes" makes no reference to atomism. The *δύκοι* of the Parmenides and the material substance of Sophistes 246c, which the dialecticians shiver into elusive fragments, may well be interpreted as an allusion to atomism. The theory of the elements in the Timaeus is essentially atomistic—a reduction of quality to quantity. The Pythagoreanism of the dialogue is purely literary and ethical surplusage. But Plato saw that the elimination of qualities, though scientifically convenient to the physicist, is, as Windelband himself says, a philosophic impossibility. Hence, what our author calls the 'zweiweltentheorie,' the superposition of that other parallel immaterial world which Democritus refused to see, but which profounder thinkers are always forced to recognize in one form or another.

The chapter devoted to Plato is the least satisfactory in the book. German science has long since excerpted and indexed the most striking passages of the dialogues. German philosophy has invented concise formulae to express the philosophic import of each of the greater dialogues. Nothing is easier than by skilful combination of these ready-made materials to hit upon new and original views with regard to the genuineness and order of composition of the works in the Platonic canon, and the growth and significance of the Platonic philosophy. It is easy to say that Plato could not have composed both the *Politicus* and the *Republic* because he would not have written twice upon the same theme; that the *Sophistes* cannot be by Plato because in the *Phaedo* (this is Windelband's strange interpretation of *Phaedo* 100D) Plato declares that he insists more on the fact of the existence of ideas than on the problem of their relations to things, which is the problem of the *Sophistes*; that the *Parmenides* cannot be Platonic because the *Philebus* dismisses in cavalier fashion the main problem of the *Parmenides* (Windelband is apparently unacquainted with the arguments of Dr. Jackson), and Plato was bound like Aristotle to reopen any question whenever he met it. But no one who has really studied these dialogues will ever say these things, or for one moment balance such infinitesimal plausibilities against the immense improbability that the Greece of Plato's time contained an unknown genius capable of producing such masterpieces, and that the products of two distinct minds could reveal the countless subtle affinities of thought and feeling which the faithful student detects linking these dialogues to the Platonic corpus as a whole.

Much the same may be said of our author's affirmation with regard to the order of composition of the dialogues. There are two views of the Platonic compositions, says Professor Windelband: 1. That they were composed in execution of a predetermined plan. 2. That they represent the 'entwicklungsphase' of Plato's mind at the time when they were severally written. There is a third view—perhaps the true one—that the actual composition of the dialogues was determined by factors of literary impulse and opportunity not now ascertainable in detail, and that they present, not a pedantically predetermined system, but different aspects of a thought that had in the main reached its maturity before it was offered to the public. Professor Windelband assigns the *Phaedo* to the later period of the *Philebus* and *Timaeus* for pre-

cisely the reasons that lead Dr. Jackson to regard it as an early phase of Platonism. These philosophic necessities may be left to devour one another. But when our author asserts that Plato was very late in becoming acquainted with the philosophy of Anaxagoras as expounded in the Phaedo, one wonders what conception he forms of the intellectual development of a youth like Plato in the Athens of the Peloponnesian war.

It is somewhat surprising, after Thompson's edition of the Phaedrus, to find that there are scholars who still cling to the old fancy that the dialogue was a 'schulprogramm.' Were this the place, I might show that in addition to the rich and elaborate diction noted by Professor Campbell, the dialogue shows a remarkable affinity in thought with the Laws. Professor Windelband's preface vindicates the originality of his view of the Républic, which has been presented for years from the professorial chair. His students, it would appear, are taught that the Republic is wanting "in artistic and philosophic unity." The deeper psychological justification of the banishment of the poets, which obviously could not be introduced before the analysis of pleasure and the conception of a city in which pleasure and pain were not to be lords, is pronounced a disturbing digression. The admirable dramatic prelude in which Plato resumes the methods of the tentative ethical dialogues before advancing to a deeper study of the problem, is treated as a separate dialogue on justice. The remainder of the work is divided into two sections, a later insertion (487-587) on the idea of the good and the various degenerate forms of government, and a "hauptstock" (367-486 and 588 to end) contemporaneous with Phaedrus and Symposium, which develops the theory of the ideal state as the embodiment of justice. It is idle to argue against such arbitrary assertions. Nobody can prove that the composition of the Republic was absolutely uninterrupted, or that portions of the manuscript were not read at Athens before the whole was given to the public. If we should say that the words (588 B) ἐπειδὴ διωμολογησάμεθα τὸ τε ἀδικεῖν καὶ τὸ δίκαια πράττειν ἣν ἐκάτερον ἔχει δίναμον, obviously refer to the comparison of the three types of life, and the portrayal of the true inner state of the tyrant soul and city, Professor Windelband would probably be ready to assert that the πολλὰ λοιπὰ which 484 A declares necessary to the explanation of τι διαφέρει βίος δίκαιος ἀδίκον, are sufficiently set out in 484-7. And if we called his attention to the words ἐγώ μὲν γὰ τὰς ἐφεξῆς ἔρων ὡς μοι ἐφαίνοντο ἐκασται ἐξ ἀλλήλων μεταβαίνειν of 449 A B, in which Socrates announces that discussion of the forms of government which is supposed by the theory to be a late result of Plato's Sicilian experience (p. 110 n.), the answer would doubtless be that the paragraph was written by "der alternde Plato" to effect a transition. Truly τό γε ἀμφισβητοῦσαι οὐ χαλεπόν.

As for the interpretation of the Platonic philosophy as a whole, I have elsewhere said that it is in the main an effort to rescue the Greek mind from the confusions of logical scepticism and the pernicious consequences of the disintegration of the moral and religious sense in the Greeks of the Peloponnesian war. There is a partial and formal recognition of this in Windelband's characterization of Platonism as 'ethischer immaterialismus,' but he does not bring us face to face with the real human conditions involved, and he habitually treats what are at least in large measure logical problems as metaphysical.

It was Hegel rather than Plato who undertook "aus dem aufgestelltem

Begriffe alle Consequenzen zu ziehen." Plato developed the consequences of a *λόγος* or proposition (Phaedo), or in illustration of the ambiguity of the copula of the *elvai* or *μὴ elvai* of a concept (Parmenides).

Plato does not call the idea the cause of the 'erscheinungswelt' in the Phaedo (p. 116), nor does he there identify the ideas with 'zwecke.' He distinctly says that, unable to find a satisfactory statement of physical or teleological causation, he falls back upon the ideas as a safe surrogate of either or both. This error, however, will be repeated by every student of the Phaedo who does not take the pains to distinguish the *causa sciendi* from the *causa fiendi* and the *causa agendi*, and then proceed to inquire what bearing the statements of Plato have upon the distinction. To a similar confounding of logic and metaphysics is due the acceptance of Zeller's identification of the *μὴ ὄν* and the *ἀπειρον* with matter. The Philebus distinctly states that the *ἀπειρον* is a mere concept including the most disparate things. The relations of the *μὴ ὄν* and the *ἀπειρον* are as distinctly stated in the Sophist, p. 256 ε, *περὶ ἑκαστον ἀρα τῶν εἰδῶν πολὺ μὲν ἔστι τὸ ὄν ἀπειρον δὲ πλήθει τὸ μὴ ὄν*. Material objects and the concepts of untrained minds are said in the Republic to be no more *ὄντα* than *μὴ ὄντα*. But mere Cartesian matter or extension is explicitly called an *ἀεὶ ὄν* in the Timaeus, and it is quibbling to identify it with the logical *μὴ ὄν*. Lastly, it may be observed that "the author of the Sophistes" does not define *ὄντως ὄν* as *δίναμος* (p. 116). He says *δίναμος* is sufficient to constitute *ὄντως ὄντα*, and he does not employ this definition as the basis of his criticism of the ideas, but offers it by way of challenge to the materialists.

The pages devoted to Aristotle offer, of necessity, little more than a summary outline (mainly after Zeller) of the terminology and subject-matter of the Aristotelian treatises, from the Logic to the Politics and Poetics. It is permissible to rank Aristotle higher than Plato if one values the theory of the syllogism and the Natural History above the composition of works like the Republic and the Symposium. But it is not permissible to assert Aristotle's superiority as a philosophic and original thinker. The interpreter of Aristotle has, outside of the theory of the syllogism and the Natural History, just two tasks: first, to show how Aristotle reduced the dialectical and ethical suggestions he found in Plato into a systematic body of analytic doctrine where too often 'fehlt leider nur das geistige Band'; and, secondly, to point out in detail how, failing to work out consistently his rejection of the Platonic realism, Aristotle was driven back upon a theory which is exposed to every objection he has urged against the ideas. Aristotle's doctrine of an independent external world of *πρᾶται οὐσίαι* is, as Mill somewhere suggests, a form of realism. And the main interest which the student of speculative philosophy finds in the Aristotelian system consists in tracing the inevitable process by which the realistic assumptions latent in Aristotle's logic forced him, when he came to the problems of psychology and metaphysic, back upon the Platonic doctrine in a worse form. Our author shows some perception of this in his reference to the 'uebernommene Doppelbedeutung von *εἶδος*', p. 151, his criticism of the shifting and elusive conceptions of matter and form, and of *δίναμος* and *ἐπέργεια*, and his remarks on the dualism which ancient thought never overcame (p. 154). But he should have placed these things in the front of his argument, should have brought out more clearly the fundamental antithesis between

*oīσία* and the other categories taken as a whole, and should have subjected to a searching criticism Aristotle's 'letzte Objekt der wissenschaftlichen Erkenntniss' (p. 150), which he tells us is "weder das Einzelbild der Wahrnehmung, noch das Schema der Abstraktion sondern das Ding, welches in der Flucht seiner sinnlichen Erscheinungsformen sein begriffliches Wesen aufrechthält," and should have endeavored to make plain to us what sort of an 'unding' such a thing is. He would then have seen that the difference between Plato and Aristotle (p. 146) is not that Plato started from the concept, Aristotle from the judgment, but that Plato begins with the perceptible unit of consciousness, be it sensation or idea, Aristotle with the external reality known to the layman as a thing and to Mill as a real kind.

In matters of detail I note that the doubtful phrase  $\tauὸ\ τὶ\ ἡν\ εἶναι\ . . .\ τὸ\ πρᾶτον$ , which occurs, I believe, only in the quibbling proof of the unity of the heavens, can hardly be taken absolutely, and without further explanation, as a synonym of the deity (p. 152). There is a similar application to the 'weltgott,' on page 38, of a Parmenidean phrase ( $\tauὸ\ γὰρ\ πλέον\ ἔστι\ νόημα$ ) torn from its context, which would be likely to mislead a student. The distinction of  $\deltaμοιομερῆ$  and  $\άνομοιομερῆ$  (p. 159) was probably suggested to Aristotle by Protagoras 329 D and 333 A. 'Einheitliche konzentration' as a translation of  $\μεσότης$  in De an. II 12 (p. 160) is, I think, an error of Zeller's. Plants are without sensation not because they have no 'einheitspunkt des seelenlebens' (Zeller), for this argument would prove too much and deprive some lower forms of animal life of sensation. The true reason is that plants are composed of the one element, earth, and the sense of touch requires an instrument like the flesh of animals, compounded of all elements, and capable, as an indifferent mean ( $\μεσότης$ ), of judging and comparing the extremes of the qualities of all. Hearing is the most precious sense only  $\kappaατὰ\ συμβεβηκὸς$  as facilitating the representation of thought by conventional signs. Absolutely the preeminence belongs to sight, as in Plato. The explanation of the  $\kappaάθαρσις$  of art (p. 169) as "nur dadurch möglich dass die Kunst . . . den Gegenstand in das Allgemeine erhebt" is not, I think, justified by Aristotle's words. He does not connect the two thoughts.

The survey of Hellenistic and Roman philosophy offers, perhaps, all that could be expected in so brief a compass. More space should have been given to Cicero. But I suppose it is idle to expect that scientific scholars will allow themselves to be influenced by what Teuffel naively calls the "accidental circumstance that an author's works are or are not extant."

PAUL SHOREY.

## REPORTS.

**GERMANIA.** Vierteljahrsschrift für deutsche Alterthumskunde. Herausgegeben von Otto Behaghel. Wien, 1888-9.

With the second number of this volume the management of the Germania will have passed into the hands of Dr. Otto Behaghel in Giessen. The death of the accomplished scholar, Dr. Karl Bartsch, who for nearly twenty years so ably filled the editor's chair, was lamented not only on the continent of Europe, but also by a large circle of English and American scholars who looked up to him as an authority second to none in his special department of learning.

Heft 1.

In the opening article of this number, "Zur mythologischen Methodik," the author (L. Beer) examines the investigations upon the field of mythology since the days of Jacob Grimm. B. holds that a most dangerous tendency of this science has been, to explain without hesitation German traditions by analogies in the Edda, by similar Greek and later by Vedic traditions. To this we would add, and in no science has enthusiasm been more mischievous. It has led to a display of unfettered fancy with some investigators, and the maze of strange notions in which they frequently appear to have become entangled has aided not a little in bringing mythology as a science in disrepute. Beer's article is to the point. The difficulty and uncertainty which at best must always attend investigations into so obscure a subject as the mythology and sagas of a certain people, will make it necessary to sift with scientific minuteness and explore with the greatest diligence of research the traditions in saga and custom, in belief and superstition, found among that people—distinguishing well between derivation and independent parallel expressions of a common human sentiment.

"Der nordische Tristanroman und die ästhetische Würdigung Gottfried's von Strassburg," by O. Glöde, makes emphatic objection to the conclusions reached by Kölbing (since the publication of the Tristrams saga ok Isondor) as to the position of Gottfried among the classical writers of the Middle H. German period. "Gottfried ist, ebenso wie Hartmann, ein feinsinniger Übersetzer," says Kölbing, which simply means that the poet whom the literary critics were fond of honoring above all, is to be relegated among the translators. This is unjust. Since the appearance of Kölbing's text of the northern prose saga, we know, perhaps, how closely the poet followed the subject-matter of the lost French original (of which Tristram ok Isondor is likewise a version), and whilst this may detract from the originality of Gottfried's story, it cannot lessen our admiration of the poet's melodious verse, picturesque diction, and the skill with which he has treated the sub-

ject. Besides, the number of beautiful incidents, among them some of the most charming in the epic and unquestionably Gottfried's own, that are interwoven with the story, will always place him among the foremost poets of his time. The whole matter reminds one of the criticisms of the Old Saxon "Heliand" after the appearance of Sievers' edition.

Karl Hartfelder's paper, "Eine deutsche Übersetzung von Cicero's Cato aus der Humanistenzeit," discusses the authorship of the German translation of Cicero's Cato found on the first ninety-seven pages of a paper MS (Cod. Pal. Germ. 469) in the University library of Heidelberg. Until recently it was generally considered the work of the well-known Schlettstadt humanist, Jacob Wimpfeling. H. surmises that Johann G. von Odernheim, Primarius of St. Catharine's at Oppenheim, was the real translator. A MS which contained a number of Johann v. Odernheim's translations, among them one of Cicero's Cato, was disposed of at a public sale in 1835 at London, but has since disappeared, probably hidden away in some obscure English library. If Hartfelder is right—which, of course, can only be shown when the original MS in England turns up—we should have in the Heidelberg translation a copy of the oldest German version (1491) of Cicero's Cato, and this would call for a correction in Degen's work, "Versuch einer vollständigen Litteratur der deutschen Übersetzungen der Römer" (1, 89), which quotes as the oldest (printed) translation that of Johann Neuber (1522), Augsburg. Hartfelder prints the close of the Heidelberg version.

F. Pfaff, "Zu Reinolt von Montelban," furnishes some details regarding the *sack*, a garment mentioned in lines 1223-28 as worn by King Louis at the coronation ceremony. For *kautele* and *kautiel* in lines 14004 and 14829 Pfaff proposes *kantele*, *kanteil*, Old Fr. *chantel*, *cantel*, *cantiel*. The word *lyniere*, in verse 14829, he changes to *lymiere* = *visor*. A second paper by Pfaff, on the same poem, is mainly a reply to Dr. Kochendörffer's criticisms of Pfaff's edition of Reinolt (Anz. f. d. Alt. 253-256). P. concludes by saying, "Ich übergebe nun die Sache dem Urtheile gerechter und parteiloser Richter, die es verstehen Tadel und Hohn einander fern zu halten, und sage meinerseits: Hiermit genug."

G. Ehrismann announces the discovery by Rector Schmid and Prof. Einert of an additional fragment belonging to the Paulinzell Renner MS. It contains the lines 22959-23401. Between 23072 and 73 are inserted the verses 21843-56 and 19769-70. Prof. E. Einert prints the lines 1-72 of a fragment of "Pfaffe Amis," which served as the cover of an old rent-roll of Klingen (Schwarzb. Sond.), and F. Grimme continues his "Beiträge zur Geschichte d. Minnesänger." Among the minstrels spoken of we find: Brunwart v. Augheim (thirteenth century), Bruno v. Hornberg (beginning of fourteenth century), Henricus der schuolmeister v. Ezzelingen (1280), Goldener (end of thirteenth century), Pfeffel (1246), Ulrich v. Sachsendorf (1249), Hardegger (1227-85), and Meister Heinrich Teschler (1284).

F. Grimme, in a short article, "Zu Iwein," speaks of the Eastern derivation of some of the stories in our mediaeval poems. It has been held for some time that much of the marvellous in the courtly epics of the Middle

Ages is of Eastern origin; that it was brought from the Orient to the Occident by the returning crusaders. We are indebted to the student of Oriental literature, who furnishes us with editions of Arabian and Persian writers, for having made this more and more clear. Grimme calls attention to some Eastern parallels of the story of the miraculous well in Hartmann's *Iwein* (l. 553), found in *Mohammedi filii Chondschahi vulgo Mirchondi Historia gasnevidarum persice ed. Wilken*, Berlin, 1832, and in the work of Ferschthah.

K. Schröer writes "Erinnerungen an Karl Bartsch," and R. Bechstein reviews the life and work of the deceased. These papers will tend to increase the respect already felt for the memory of that admirable scholar. J. Ehrmann publishes a list of the works of Bartsch, and F. Neumann treats "Karl B. als Romanist."

A chapter on literature has "Recensionen" and book notices by the late K. Bartsch and Anton Nagele.

#### Heft 2.

K. v. Bahder gives a full account of Johann von Soest's "Dy gemein Bicht," a rhymed confession in the Heidelberg library. Soest was not credited with the authorship by Bartsch in the description of the Old German MSS in that library. "Us bewerter schryfft zu rym gesetzt," says Soest, and this "bewerte schryfft" seems to have been principally the popular Modus confitendi of Andreas de Escobar. Soest tries to write in the Palatinate dialect, but as he spent some time in Holland in his youth, the Dutch will come out. Bahder gives a short sketch of Soest's language and versification, and prints the poem with valuable annotations.

B. Wyss, "Zu Steinmar," sends a suggestion as to the meaning of *dermel* in *Schweizer Minnesänger*, p. 171, ll. 24, 25:

gense hüener vogel swin  
dermel pfawen sunt dā sīn.

Bartsch translates *dermel* by darmwurst. In the dialect of the canton Solothurn (the home of Wyss) *därmlī* means a weasel. As we have never noticed *weasel* on the bill of fare of our forefathers, we go with Bartsch. *Wurst* is natural.

K. Euling furnishes the text of a MS of the fifteenth century (Univ. library, Leipzig) containing epigrams, and emends his own edition of "Priameln."

F. Liebrecht gives a description of the superb and costly photographic reproduction of the Parisian MS (Manesse) made under the guidance of Kraus, through the liberality of the government of Baden, and presented to the University of Heidelberg on the occasion of her great festival, August 3d, 1886. The copying process throughout seems to have been a complete success, so much so that some words that had become blurred in the original are easily made out in the photograph. Only three copies were taken besides, of which two, by first agreement, went to the Paris National Library and

one to the Grand Duke of Baden. The negatives remain with the ducal government. Germany has since succeeded in acquiring the valuable original, and once more this most extensive collection of the fatherland's mediaeval "minnelieder" is within the walls of Ruperto-Carola.

A second paper by Liebrecht discusses the antiquity of "Narren gesellschaften," of which he finds the earliest trace in Athenaeus' *Deipnosophistae* A. D. 230 (ed. Casaubon, L. XIV, p. 614). Two more contributions by L. treat of the sagas and reports concerning the sudden and mysterious appearance of sea-water accompanied by other phenomena in temples and holy places far removed from the seacoast, and a "Volksvers." The last paper compares a number of variants of a little rhyme referring to lovers, familiar through the words of Gretchen in the garden scene in Goethe's *Faust*, "Er liebt mich—er liebt mich nicht."

The origin of the legend of St. Alexius, the time of its appearance in Western Europe, and its relation to the most important Alexius MSS, is the subject of a lengthy article by M. F. Blau. From the mass of facts and suggestions brought forward by B., chiefly in contravention of the opinions of Maszmann and Brauns, we select two points for notice.

The name *Alexius* occurs for the first time in the Occident in a Roman deed of gift of the year 987, in which some land is transferred to the convent of St. Bonifacius. During the following twenty-five years the Alexius cult rapidly develops in Rome, as is shown by records and reports of miracles that must have been written down at that time. The Alexius cult in the West does, therefore, not date prior to the last decade of the tenth century. The legend itself is probably based upon the true story of a pious person who voluntarily resigned wealth and honor to lead the life of an ascetic. Its sequel was worked up from the legend of Johannes Calybita.

R. Sprenger's paper, "Zu Reinke de Vos," adds some more notes to those already furnished by F. Prier in Paul's edition of *Reinke* (Altdeutsche Textbibliothek, Niemeyer, Halle, 1887, and F. Peters prints two pretty fairy stories from C. Reiszner's charming book, "Aus Lothringen, Sagen u. Märchen," Leipzig, 1887. Albert Bachmann reports the thirty-ninth meeting of German philologists and teachers at Zürich (sec. deutsch-roman.), 28th September to 1st October, 1887, and the literary portion of the number offers book notices and reports upon journals by the late Karl Bartsch.

In the Miscellany, F. Liebrecht continues his "Beiträge zur Geschichte der Frauen." The curious customs recorded are better read than reported upon. The editor of the *Germania*, Dr. Otto Behaghel, closes the number with a reference to some MSS, containing matters German, in Gustav Becker's "Catalogi bibliothecarum antiqui" (Bonn, 1885).

### Heft 3.

In the St. Gall paper MS 643, immediately after Boner's fables are written a number of stories and jests which have never before been published. They are now printed (21 in all) by J. Baechtold, and furnished with references to works that bear upon them.

J. J. Baebler sends a "Tagelied" copied from an old city ledger of Aarau (Switzerland). The official entries in the book cover the years 1492-97. The author had evidently a dash (if it was a mild one) of something like genius in him.

Anton Jeitteles, "Altdeutsche Glossen aus Innsbruck," supplies and annotates the rest of the valuable material contained in the MS (355) formerly in possession of the Cistercian convent of Stams in the Tyrol, now in the Innsbruck University library. The MS belongs to the fourteenth century, and the German points to Austria as its home. The first parts of this MS, it will be remembered, were made known by Jeitteles in the *Germania*, Vol. XXIX, p. 338, and by Mone in the "Anzeiger f. Kunde d. deutschen Vorzeit," Vol. 8, p. 99.

In a short paper, "Zur Legende der heiligen Kumernus oder Wilgeförtis," J. H. Gallée expresses his belief that K. Rehorn's article on this saint (Germ. XX, p. 461) by no means makes further investigation needless, especially as R. starts with the supposition that it is only in the Alpine valleys of the Tyrol that we can obtain anything like proper information concerning the cult. He also questions Rehorn's etymology of the name Wilgeförtis (from the Goth. *fairguni* (Berg), hence a *berg-frid*), and rather goes with Kern and Sloet (de heilige *Ontkommer*, etc., M. Nyhoff, 1884), who have *Wilgifornis* = *Reginfredis*; *Wilgi*, Old North *Wilgi* (sic?) and *Regin* = *sehr, gross*. We fail to see the improvement on Rehorn.

A short communication from Dr. Karl Haas tells us that the *schelch* in the *Nibelungenlied* 937, 2 (ed. Bartsch) is not a *tragelaphus*, a prettily built species of antelope, but the extinct *riesenhirsch* (*cervus megaceros*). To readers of the *Nibelungenlied* this is nothing particularly new. We dare say they never took the *grimmen schelch* for anything else than some large species of stag, notwithstanding the confusing terms "bockhirsch," "tragelaphus," "riesenhirsch," etc., with Lexer, Müller, and others. Müller, in the M. H. D. Wörterb., has "bockhirsch," "riesenhirsch"; Schade explains: Eine vielleicht dem Elentiere ähnliche Hirschart, bockhirsch; Wackernagel prints "bockshirsch" (evidently a misprint, but bad for a fifth edition); Bartsch has simply "riesenhirsch," and so has Schultz (*Höfisches Leben, Jagdbare Thiere*, p. 354). Dr. Haas further informs the reader who may not be up in zoology, that the "auerochs" (*ür*), now extinct, should not be called "wisent," a different animal, still found in Russia. The student of Middle H. Germ. who meets both *ür* and *wisent* in his texts will hardly make the mistake; the verses show him that there is a difference between the two (cf. *Iwein*, l. 411, *Nibelung* (Bartsch) 937, 2), but we think it likely that the general reader may fall into the error, when a justly famous work like the Brockhaus *Encyclopaedia* (11th ed.) has the following: *Auerochs—der Wisent der alten Deutschen . . .*

R. Köhler, in a paper supplementary to his article in the *Germania*, Vol. VI, on the quaint old verses:

Ich leb und waisz nit wie lang,  
 ich stirb und waisz nit wann,  
 ich far und waisz nit wohin,  
 mich wundert, das ich frölich bin.

haec magister Martinus in Bibrach. 1498.

corrects a mistake in J. v. Radowitz' *Devisen und Motto des späteren Mittelalters*, Stuttgart u. Tübingen, 1850, where these lines are quoted as the epitaph of Magister Martinus in Heilbronn, while in reality they were copied by Mone from an old book-cover and published by him in his *Anzeiger f. Kunde der deut. Vorz.* IV (1835). The error has found its way into other books and articles. The large collection of variants from MSS and books of the fifteenth, sixteenth and seventeenth centuries in Köhler's paper tells the great popularity of the rhyme, and a comparison with the English and Latin versions throws some light upon the probable mediaeval Latin sources that inspired both the English and German poet.

F. Peters continues his "Märchen aus Lothringen," and H. v. Wlislocki sends some stories current (among peasants and gypsies) in Transylvania and Hungary, of which parallels under the heading "Der verstellte Narr" were published by F. Liebrecht (*Zur Volkskunde*, p. 141). Wlislocki's stories are peculiar "und entziehen sich der Besprechung."

"Die Reimbrechung in Gottfrieds v. Strassburg Tristan," by O. Glöde, may be read with profit in conjunction with the same scholar's paper, "Der nordische Tristanroman," reported upon in the first number. This contribution to the Gottfried literature shows, by examples drawn from the epic, with what consummate skill, artistic freedom and taste Gottfried treated that subtle feature, revived by the courtly poets of the Middle H. German period from our oldest alliterative poetry, of letting the sense not run with the rhyme, but rather alternate with it.

G. Ehrismann sends emendations to text and notes of Joseph Seemüller's edition of "Seifried Helbling," and Ed. Damköhler closes the third number with further suggestions as to certain readings in "Reinke de Voss," ed. Prien (Halle, Niemeyer, 1887).

#### Heft 4.

J. Hornoff opens the fourth number with an article on the minstrel Albrecht von Johansdorf and his works. Little is known of the life of this knight, but judging from allusions in his poems he probably took part in the third crusade under Leopold of Austria. The article is not finished.

F. Grimme treats of the titles *her* and *meister* as given to the minstrels in the large Paris (now again Heidelberg) MS. It has heretofore been generally taken for granted that minstrels who bore the title *her* in the MS were knights, while those mentioned as *meister* were simply citizens. Grimme, upon further investigation, in which he subjected the coat of arms and pictures that often accompany the minstrel's name, to special scrutiny, comes to the following conclusion: *Her* pointed to a knight of the lower order

who lived, outside of cities, in his castle, while *meister* referred to a minstrel, irrespective of rank, who dwelt within a city.

"Die Wielandssage und die Wanderung der fränkischen Heldensage" is a well written article by W. Golther on the origin, history and migration chiefly of the Wielandsaga. The key-note of the clever essay is sounded in the sentence, "Es war ein durchaus verfehlter Versuch aus den nordischen Quellen die deutschen erklären und berichten zu wollen." The story of "Lame Wayland the Smith" is treated connectedly in the piðrekssaga and the Volundarkviða; in the former in a clear and simple manner; in the latter, decked with the Eddic paraphernalia of valkyries and swan-maidens, it is often so contracted as to become almost unintelligible. From Golther's lengthy paper we will notice a few points that may be novel, even to those who have read Bugge's studies on the origin of some of the northern sagas: The Wielandsaga was not in the beginning common to all Germanic peoples. It started with one people, the work of one gifted person among them, at a certain time and place—and that people were the Franks. A Frankish poet, by blending the two antique sagas of Vulcan and Daedalus, as they existed at his time in short, easily remembered Latin fables, produced the saga of Wayland the Smith, which, therefore, *has not a trace of primitive Germanic myth in it*. The Northmen became acquainted with the saga when they appeared upon Frankish soil, and in all probability carried it thence *directly* to Iceland, where it received its additions of Eddic myths. This makes the Volundarkviða date from about the end of the ninth century. The introduction of the Wielandsaga from France into England is placed by Golther in the course of the seventh century, and its origin among the Franks perhaps in the sixth. We may not be prepared just yet to agree with all the views expressed by Herr Golther in his excellent paper regarding our Heldensage generally, but surely his opinions deserve all consideration.

E. Damköhler, in a short communication, verifies the statement of Grimm Wörb. and Lexer M. H. D. Wörb., as to the occurrence of *ader* with the force of *aber*, from the old Brunswick school regulations (to 1828), Koldewey, v. I, and some record of 1513 in the Ilsenburg record-book No. 511.

K. Stieff, "Mittheilungen aus der Kön. Univ. Bibliothek Tübingen," supplies some German texts of the years 1500-1526 for Weller's repertorium typographicum, and prints a "Spruch" which is perhaps the oldest version of the pretty and popular German hymn, "O Herre Gott, dein göttlich Wort." The authorship of this hymn, which was assigned, by a forced interpretation of the initial letters appended to the verses, to Duke Ulric of Württemberg, is now given by Stieff, for better reasons, to the Saxon Councillor Anark, Herr zu Wildenfels, etc.

In "Gerhard (dechant) von Minden," Fab. 11, 4:

de vos ne hât is nicht gesein  
men horen scrigen unde lêp  
do na dem arne.

E. Damköhler resolves *horen* into *hör en*. Sprenger (Germ. XXXII 460)

suggests *hōre en*, *hōre* being a contraction of *hōrde*. As D. did not find any examples in Middle Low Germ. of the dropping of *d* after *r*, he was loath to use the form *hōre*. Since then he has found in the "Koker" (a collection of Low German adages of the time of Reinke de Voss) an illustration, "de kauher(de) und de swen," in which not only *d* but *de* is dropped, which proves, as he thinks, that the law according to which in the living representatives this assimilation takes place, already existed in the Middle L. Germ. This would place the spoken dialects of that time much nearer to their present representatives than can be gleaned from the M. L. Germ. MSS.

M. Hermann publishes a letter, from the Augsburg codex 220, of a certain Andreas Baurus to Albrecht v. Eyb, and a reply of Reinhold Bechstein to Schönbach's criticism of "Frauendienst," and some minor communications close the XXXIII volume.

C. F. RADDATZ.

RHEINISCHES MUSEUM, Vol. XLIII.

Pp. 1-20, 220-235. K. Lugebil. The accentuation of Greek words and word-forms. I. Our knowledge of Greek accentuation is very uncertain, and we cannot rely on the Alexandrian tradition, as regards either position or quality of accent, unless supported by other evidence. The Alexandrian scholars could observe and determine the actual pronunciation of the contemporary language only. But even here we have reason to doubt in every instance the completeness and correctness of their observations. Position and character of accent were recognized by ancient scholars as early as the end of the fifth century B. C., but the notation of accent was not introduced before the Alexandrian period, and written accents used only *πρὸς διάκρισιν τῆς ἀμφιβόλου λέξεως*. In the Alexandrian period only the obsolete and less frequent words were at first accentuated, later the whole mass of Greek forms. The manner in which Aristarchus determined the accent of single words serves us as a model for all the other grammarians. They could not avoid making many blunders and mistakes. Nevertheless, we must pay attention to the Alexandrian tradition, as L. shows in a discussion of *ἰππος*. But while we may not flatter ourselves that we are able to determine or find out by grammatical combination the accent of the great mass of words, we may succeed in case of single words or whole groups of analogous forms. II. The tradition is equally unreliable in the case of words that were obsolete in the Alexandrian epoch, and in the case of post-Alexandrian words. The grammarians had no positive, reliable knowledge of the accentuation during the pre-Alexandrian period, but simply more or less probable conjectures. Yet the result of these conjectures is open to still graver doubts than that of their immediate observations. As for the accentuation in post-Alexandrian time, even if it had been determined correctly by the Alexandrians, there must have been a conflict with the spoken accent, and hence the whole accentuation was mere conventionality.

Pp. 21-28. C. Wachsmuth. On Statius' Silvae, I 6. An annotated edition is greatly needed and would be very instructive. 1. 94, retain *inemptas* = *quae emi non possunt*. Between ll. 77 and 78 is probably omitted a line, mentioning peacocks and cranes, perhaps *quas Ganges lavat (alit) ac palus Scytharum*.

Pp. 29-59. Th. Kock. Lucian and Attic comedy; a continuation of his article in *Hermes* XXI (1886) 372 ff. K. establishes the correct method of recovering lost verses of poetry from several parallel quotations. He proves it by restoring some lines of Menander, comparing *Ter. Andria* V 5, 3 with *Aristides* I 592 Dind., and again, *Ter. Phormio* III 2, 21 with several Greek parallel passages. This principle once established, K. applies to the writings of Lucian. Of course we do not count Aristaenetus, who borrowed from Lucian, but in the case of Alciphron the agreement is due to the use of a common original. In this way Kock restores a number of fragments of comic poets, some to the extent of 40 lines, by comparing *Alciphron* III 50, 1 and 2 and *Luc. Toxaris* 15; cf. *Herm* XXI 391, No. 117; *Alc.* III 62, 2 and *Luc. Toxar.* 13; *Alc.* III 55 and *Luc. Συμπόσιον ἡ Δαπίδαι* 14, 18, 31, 44. But even without the help of parallel passages fragments of comic poetry may be restored, and K. resurfaces, from *Luc. Ἀλεκτρύν* 29, twenty-one lines of the *Φάσια ἡ Φιλάργυρος* of Theognetus, of which a fragment numbering 10 lines is preserved in *Athen.* III 104b. In *Luc. Timon* the expressions are largely drawn from a comedy of the character of Aristoph. Plutus. The story of the Icaromenippus may have been taken from a play like that of the Pax of Aristoph. In *Luc. Dial. Meretr.* the substance is taken from a comedy; cf. the dialogues in 9 and 13; 4, 4 and 5, and 8, 3.—Pp. 621-622. In reply to a remark of Ivo Bruns on p. 196, K. justifies himself for not having entered into a discussion of the relation between the Icaromenippus of Lucian and Menippus.—Another long article on the Greek Voltaire is found on

Pp. 86-103, 161-196, by Ivo Bruns, entitled *Lucian's philosophical satires*. I. The *Vitarum auctio* and *Piscator* are complementary of each other. They are a satire on the philosophers of his time. As in *Bis accusatus* and the *Fugitivi*, so in these two essays Lucian ridicules and exposes the false representatives of philosophy. The sale of the *βιοι* leads to a trial, but Lucian is acquitted. II. B. traces the development of Lucian's anti-philosophic vein. In his fortieth year L. wrote several satires against the philosophers, the last of which is the *Bis accusatus*. To these belong, among others, the *Icaromenippus*, *Necyomantia*, and *Hermotimus*. In *Bis accusatus* we are told why Lucian broke with the rhetoric of his time. The following year witnessed the first public reading of the *Auctio* and *Piscator*. Side by side with still more violent attacks on the pseudo-philosophers, we notice a regard for the true and genuine representatives of philosophy, a tribute to the merits of some of his friends among that class. The third great polemic dialogue is the *Fugitivi*. The *Piscator* was written before 165 A. D.

Pp. 60-72. L. Jeep, in a paper on the lost books of Ammianus Marcellinus, combats Michael's theory that Ammianus wrote two historical works, one continuing the histories of Tacitus from Nerva to the death of Emperor Constantine, and the second from that time to 378 A. D., and that we possess only books XIV-XXXI of the second work. J. denies the existence of the first work, and maintains that the lost 13 books contained a condensed summary of historical events from Nerva to the death of Constantine.

Pp. 73-85. H. van Herwerden. *Ad hymnum in Mercurium*. A. Gemoll, in his edition of the *Hymni Homerici* (Lipsiae, Teubn., 1886), has overlooked

many conjectures of H. v. H., published in 1876 and 1882. These are now reprinted and new emendations added.

Pp. 104-122. J. Beloch. Financial history of Athens. Continued from XXXIX 259.<sup>1</sup> VII. ὁ ἐπ' Ἀριστείδον φόρος. B. supports Thuc. I 96 against the attacks of Kirchhoff (Hermes XI 1-45), and holds against K. that all the states—those of the Aegean islands included—formed themselves into the Athenian confederacy from the very beginning, and that the annual levy even at that time amounted to 460 talents, and not only after the battle of the Erymedon. VIII. The Psephisma of Kallias mentioned in CIA. I 32 = Dittenb. 14 is to be dated, with Boeckh, 419-18 B. C., against Kirchhoff's date 435-34 B. C. The similar decree on the reverse of the same stone dates 418-17 B. C.

Pp. 123-127. C. Frick. Joseph Justus Scaliger and the Excerpta Latina Barbari. The apographon of these excerpts, preserved in the city library of Hamburg, is a careless copy of Cod. Paris. Lat. 4884, Saec. VII-VIII, made by two scribes. Only the marginal notes are the work of Scaliger.

Pp. 128-135, 557-563. F. Bücheler. I. Two Oscan votive tablets from Capua; facsimiles, with commentary. The alphabet used is the later Oscan with some slight differences. Attention is called to the great number of abbreviations, some of which are explained. The tablets were dedicated by Sepis Helevi(s), Lat. Seppius Helvius, at different times. II. Two other inscriptions of like character, also found in Capua and published in Notizie degli Scavi, 1887, Dec., p. 570, are examined and explained.

Pp. 136-141. F. Marx. De aestate Lucretii. The poet was born 96 B. C. and died 54 B. C.

Pp. 142-160. J. Toepffer supports Harpocration's statement (s. v. φαρμακός) that the human sacrifices in early Athens were offered annually on the Phargelia, against Stengel's view (Hermes XXII 86 ff.) that such sacrifices were made only in times of public distress and calamities.—J. E. Kirchner has some notes on the Code of Gortyn.—H. Usener examines an old Attic inscription, Saec. VI B. C., found on the Acropolis of Athens. It runs:

'Ονήσιμός μ' ἀνέθηκεν    ˘ ˘ ˘ - ˘ ˘ ˘ ˘  
ἀπαρχὴν τάθηναι    ˘ ˘ - ˘ - ˘ ˘ ˘  
ὁ Συκείθον νιός    ˘ ˘ ˘ ˘ ˘ ˘

It is the first occurrence on Attic soil of this ancient type of verse with four irregular beats. The same writer calls attention to the fact that the rhetor Anaximenes is referred to by the side of Choerilus in a Herculanean papyrus, and so probably also wrote an Alexandrian epos. He adds, on p. 320, that an epic poem by Anaximenes on Alexander the Great is mentioned Pausan. VI 18, 6.—F. Bücheler. Nicasicles, the philosopher, was a contemporary of Philodemus, not an Epicurean, but probably a Stoic.—G. Heidtmann arranges Terence Adelphi 191-249 as follows: 200, 206; 207, 202-4, 208, excising 201 and 205.—E. Hoffmann transposes in Caesar de bell. civ. I 25 has quaternis . . . moverentur and has terra . . . impediretur.—J. Klein. M. Asinius Sabianus, CIL. VI 1067, is the same as Ἀστιν . . . Σαβεινιανός in Bull. de corr. Hell. XI 97.

<sup>1</sup> See A. J. P. IX 232.

Pp. 197-202. O. Crusius. The *Σύμπτυκτοι ἀνάπαιστοι* of Pherecrates were anapaestic tetrameters, but with certain feet replaced by pauses. The words of Hephaestion in the chapter *περὶ ἀντισπαστικοῦ* and c. 15 have to be scanned in the following manner: ἀνδρες, πρόσχετε τὸν νῷν ˘ ˘ - | ˘ ˘ ˘ ˘ ˘ ˘ - |. Pherecrates probably did not use the catalectic Glyconeus, and the later name Glyconeus seems to have arisen from a misunderstanding.

Pp. 203-219. O. Apelt shows that the testimony of Pseudo-Aristoteles de Melisso, etc., c. 586, on the work of Gorgias *περὶ τοῦ μὴ ὄντος η περὶ φύσεως* is more valuable and correct than that of Sextus Empiricus Math. VII 65-87.

Pp. 236-257. H. Nissen. The date of Arrian's Anabasis can be determined from the polemic references of Lucian and Arrian to one another, and from allusions to contemporary events. The Anabasis was written in Athens. Lucian composed the tract, How to write history, in 185 A. D.; the following year he wrote *περὶ τοῦ οἴκου*, and in the same year Arrian composed Anabasis I-III. 167 A. D. Lucian edited the Dialogues of the Dead and the Peregrinus; and 168 A. D. Anabasis IV-VII were completed.

Pp. 258-267. R. Ellis. De codice Priapeorum Vaticano 2876, Saec. XV. Collation of this MS, the Aldina of 1517 A. D., and Vatic. 3269, with critical notes and emendations.

Pp. 268-290. F. Blass. Studies in Demosthenes. B. defends, against H. Lipsius, his theory of rhythmic law in Demosthenes as a factor in critical emendation. His article is an elaboration of the principles laid down in his edition of Vol. I of Dindorf's Demosthenes.

Pp. 291-297. F. Bücheler. Coniectanea. Emendations to Nonius, pp. 88, 320; Arusianus Messius; the tract *περὶ ὑψους*; the scholia of Persius Sat. I 56, II 41; Juv. X 311, and Propertius Arethusa IV 3, 55. The Exempla elocutionum of Messius were written before 387 A. D.

Pp. 298-302. F. Schöll. The model of Plaut. Rudens probably was the Πήρα, mentioned as by Diphilus in a scholium cod. Paris. suppl. gr. 676. Epicritical remarks in reply to O. Seyffert's review of Schöll's edition of Plautus' Rudens in the Berl. philolog. Woch. VII, No. 52, Coll. 1625 ff.

Pp. 303-320. E. Rohde treats of the Greek versions of the popular legend which lies at the basis of the Aesopic fable No. 88 (Halm); cf. Babr. 32 (Γαλῆ ποτ' ἀνδρὸς). It is to this legend that the comic poet Strattis alludes in the proverb οὐ πρέπει γαλῆ κροκωτόν.—O. Crusius. De inscriptione Imbria versibus inclusa. Another proof for the iambo-anapaestic tetrapody mentioned by H. Usener in his book on Greek metres.—C. Wachsmuth. A new reference in cod. Paris. suppl. gr. 676 to the *διαβάθρα* in Alexandria. See XIII 464 ff. It is the name for the region connecting Pharos with the continent, called Heptastadion by Strabo.—E. Wölfflin. The titles of the Atellanae and Mimi. On the suffix -arius, and the use of class names in the singular.—G. Amsel. Notker (†1022) mentions Catullus in his translation of Boethius de consolatione philosophiae III 4.—B. Barwinski. De Dracontio Catulli imitatore. Drac. lived about 100 years after Macrobius and Martianus Capella; he had

read at least the Epithalamium Thetidis. Parallels are quoted to prove this.—M. Hertz. L. Voltacilius Pitholaus. Pitholaus is the name of the first freedman among Roman historians. Refers to Suet. Rhet. 3 and Macrob. Sat. II 2, 13.—R. Hirzel. The work of Asconius, mentioned by Suidas s. v. Ἀπίκιος Μάρκος, was a symposium on the model of that of Plato. Its object was a praise of the τέχνη παλαιστρική.—B. Bunte. Tacitus Germ. c. 40 nūtōnes is corrupt for uitones. Due to w being written uu.—Th. Aufrecht. Probus = pro-bo, φθε, the same as in profecto, profectu-; cf. sense of Skt. pra-dhā-na, the best, most excellent.—Th. Vogel. Vestibulum = vesti-stibulum = Vesta + stabulum; cf. Ovid. fast. VI 301; Nonius and Servius Aen. II 469, stipendium, from stipi-pendium, fastidium from fasti-tidium, and ἀμφορεύς from ἀμφο-φορεύς.

Pp. 321-346. E. Klebs. Of the two principal parts of the Vita of Avidius Cassius, the one comprising VI 5-IX 4 is undoubtedly a second-hand extract from the biography of Marcus by Marius Maximus. The rest is a fabrication compiled probably by Lollius Urbicus, who lived about 250 A. D.

Pp. 347-354. K. Thurneysen attempts a translation of the inscription of Corfinium. The sense is partially elucidated and some words explained. A peculiarity of this inscription is the occurrence of ð = palatal d' from an older j or i. This explains e. g. viðad > \*vijād, abl. to via or vijā, road; afðed > \*afied = Lat. abiit, etc.

Pp. 355-359. F. Dümmler thinks that the picture on the vase reproduced from Museo italiano di antichità classica II, tav. I 4, is of interest for the origin of the drama. The picture probably explains the meaning of the word *Ikria* for the oldest stage. The Thespian cart was a currus natalis.

Pp. 360-375. J. de Arnim. Philodemea. Additions and emendations to Phil. τῶν περὶ θανάτου, I. IV, ed. S. Mekler. Col. VIII, IX 1-14, XII 1-15, 26-34, XIII 1-37, XX 1.

Pp. 376-398. F. Marx. Studia Cornificiana. 1. De codicu ratione. On the value of the MSS. 2. De codice Corbeiensi, now in St. Petersburg. It is of the greatest importance for determining the readings of the original MS. 3. De Archetypo. This was written probably in the sixth century, with half-uncials and cursive letters without word-division. The Corbeiensis has preserved most of the scholia and glosses of this archetype. 4. Towards the end of the fourth century the work of Cornificius was attributed to Cicero, owing, perhaps, to the influence of Donatus, who was the first to enumerate it among Cicero's works. 5. Critica et hermeneutica. On p. 640 M. states that the emendations on page 376 attributed to Scaliger are due to Kayser.

Pp. 399-404. K. Brugmann prints Latin etymologies. 1. sinister, φsen, to be successful; cf. Gr. *d-viω*, *d-viω*; *scae-vo-s* = *σκαι-φo-s*; laevo-s, ground-form \*slai-uo-s, weak, feeble; cf. λαιό-s > \*λαι-φo-s. 2. reciprocus is a dvanda compound of \*ve-co-s and \*pro-co-s (turned backward and forward), with Idg. suffix -go = Lat. co-. We should expect a form like \*proci-recu-s. Suffix -co is frequent in Idg. languages; cf. e. g. νῖκάω, to defeat, properly to make low, to down one; Skt. ni, downward, below. Procul is a fossilized accus. neut. sing. of adj. \*pro-cu-lus (cf. paul-lu-s > \*paur-lo-s) like simul.

P. 404 B. acknowledges that this etymology was found by Corssen, *Krit. Nachträge*, 136 f., that he had not known this when he wrote the article. 3. equifer, ovifer are compounds with *ferus*, wild.

Pp. 405-418. L. Cohn. Unpublished literary remains of Greek Atticism. Report on Cod. Vat. graec. 2226, which is of the greatest importance for Phrynicus, and still more so for the *περὶ ἡμαρτημένων λέξεων* and *Φιλέταιρος* of Pseudo-Herodianus.

Pp. 419-442. F. Scholl has a paper on interpolations, lacunae, and other corruptions in Cicero's *oratio de Domo*.

Pp. 442-460. R. Reitzenstein. The recension of Hesychius' Lexicon. The Cyrillic Glossary, Cod. Vallicellianus E 11, Saec. X, is partly the source of the Lexicon. There are four sections of importance for its history. The first contains the results of the early Alexandrian period and those of the Graeco-Roman school from Didymus to Pamphilus. The chapters *περὶ γλωσσῶν* and *περὶ ὀνομάτων* contain, with additions, the collections made until that time. The second period begins with Hadrian. Rhetorical dictionaries revive old Attic words and forms; the earlier collections of glosses are abridged for the use in schools. The work of Pamphilus gives way to its recension by Diogenianus. From the middle of the fourth century these works of the second period are condensed and combined into one collection. At this time Hesychius worked over the collection of Diogenianus and attempted to enlarge it considerably. The second half of this period gives birth to the glossary generally attributed to Cyrilus. In the fourth and last period, i. e. since the latter part of the ninth century, a number of excerpts from earlier literature are loosely combined in the *Etymologicum Magnum*, Suidas, Photius, etc. The Cyrillic Glossary was then incorporated into Hesychius by an ignorant Byzantine lexicographer.

Pp. 461-466. O. Crusius defends Plutarch's authorship of the didactic poem, extracts from which are found in Galen's *Προτρεπτικὸς ἐπὶ τὰς τέχνας*, and of the treatise *περὶ τῶν παρ' Ἀλεξανδρεῖσι παροιμιῶν*, against the objections of Gercke, XLI 470, and Heinze, Burs. JJ. 1885, p. 125. See XXXIX 581-606; A. J. P. IX 239.

Pp. 467-471. E. Rohde publishes emendations to Apuleius *Metamorphoses* IV-VI.

Pp. 472-480. A. Ludwich restores the fragment of seven lines of the Cypria of Stasinus in Cod. Med. LVII 36 (M), and prints variant readings of five other MSS.—W. Schneid defends *δίο μῆνας* in Thuc. II 2, 1, changes *ἐκτρῷ* into *δεκάτῳ*; considers *τοῦ σίτον* before *ἀκμάζοντος*, II 19, 1, as a gloss, and strikes out in V 20, 1 the words referring to the *ἐσβολὴ ἐξ τὴν Ἀττικὴν*. Pp. 628-631 he reads Thuc. II 15, 4 *καὶ παλαιῶν θεῶν*; 29, 3 retains *τε* after *βασιλεὺς*; 38, 1 reads *ιεροῖς δὲ καὶ κατασκευαῖς*.—E. Rohde, Galen VIII, p. 698 K, shows that the *βιβλίον* in prose contained at least *ἐπη πλείω τῶν χιλίων*, i. e. more than a thousand lines of 15-17 syllables each.—O. Crusius. A citation in Du Cange's glossar. ad script. med. et inf. graec., index auctorum, p. 28, referring to the *Adagia* of Hermodorus Rhegius and on Byzantine Paroemiographi. See his article XLII 398.—F. B[ücheler]. Old Latin, continued from XLII 589. Col-

lifanus = *πρόβατα λεπὰ* in Philoxenus' Glossary, p. 41, 27 Vulc. and pagus Agri-fanus near Nola, CIL. X 1268, are compounds of collis-, ager and fanum, fanare. Root fana-, also in fanaticus. Siat οὐρεῖ, ἐπὶ βρέφοντ, Philox. ib. 197, 22 is identical with German 'seichen, seich,' Slavic siciati mingere; siat is confirmed by ib. p. 199, 13 sissiat κάθηται, ἐπὶ βρέφοντ; cf. tinnit and tintinnit. There is no connexion with sessum.

Pp. 481-485. R. Kekulé. A plate from Kameiros represents the contest between Menelaos and Hector over the body of Euphorbus. We should expect this episode in Il. II, but we find only a few fragments of the original narrative.

Pp. 486-493. J. Freudenthal believes, with Zeller, that the New-Platonist Proclus lived from 410-85 A. D. Recent investigations by the astronomer Prof. Galle, in Breslau, prove that the dates of Marinus in the biography of his teacher Proclus are incorrect.

Pp. 494-504. C. Wotke and C. Hosius send a number of extracts from Persius found in six florilegia. They are of no critical value.

Pp. 505-511. R. Förster. De Loxi physiognomia. F. attempts to separate the property of Loxus in the compilation of Loxus, Aristotle and Polemo, edited by Val. Rose, Anecd. I 59. Loxus probably lived in the second half of the third century B. C.

Pp. 512-523. E. Graf. Νόμος δρθιος simply means the high, clear tone in music, not connected with a certain metrical system. Νόμος δρθιος and ιαυθος δρθιος, so often confounded, are to be kept entirely apart.

Pp. 524-540. G. Oehmichen has critical and exegetical notes to passages in Vitruvius, containing the particles ita and sic.

Pp. 540-556. E. Oder. The hoopoo (*ἐπονή*) came into connexion with the Tereus legend in Megara not earlier than the fifth century B. C.; he became a fixture in Greek mythology in the time of Sophokles. According to the early belief Tereus was changed into the sparrow-hawk, *κίρκος*.

Pp. 564-568. A. Ludwich prints emendations to the Homeric hymns: II. *εἰς Ἐρυήν*, l. 109; III. *εἰς Ἀφροδίτην*, l. 253; and IV. *εἰς Ἡλιον*, l. 14 ff.

Pp. 569-582. C. Trieber. The legend of Romulus was shaped by Diocles of Peparethus on the model of the Tyro of Sophokles.

Pp. 583-596. H. Rassow examines and emends several passages of Aristotle's Rhetoric, Politics, and the Nicomachean and Eudemian Ethics.

Pp. 597-604. F. Rühle. The interview of Vopiscus with Tiberianus, which turned the attention of the former to researches into contemporary imperial history, took place after 303 A. D. The Vita Probi was written between 322 and 323 A. D., i. e. before the outbreak of the final contest between Constantine the Great and Licinius.

Pp. 605-621. Th. Kock. It sometimes happened that scribes omitted one or more verses in their copies. When this was noticed, they were added or inserted often in a wrong order. K. gives three instances where such disorder has occurred. They are fragments of poets belonging to the

New Comedy, and are preserved in Athenaeus. 1. Fragm. of Euphron, Athen. IX 379d, where 1. 9 has to be placed before 8; after 1. 10 is a lacuna. 2. Fragm. of Sosipatros, Athen. IX 377 f. Kock arranges as follows: ll. 10-12, 20-23, 13 (δ λέγω, τὸ διδασκαλεῖον ἡμεῖς σώζομεν.), 14, 17, 15, 16, 18, 19, 24. 3. Fragm. of Damoxenos (poet of the Old Comedy) Σύντροφοι, Athen. III 101, 2; read 1-5, 62-67, 6-42, 55-58, 43-48, 59-61, 49-54, 68.

Pp. 623-640. O. Crusius has notes on Theognis 19-24, 159 f., 601 f., 341-5, 245-250.—R. Hirzel. *Εὐπατρίδης* means not only one of a noble father, but also one who has acted nobly towards his father. So in Sophocl. El. 106 the chorus praises Orestes as being *εὐπατρίδης*. The same is the case with *εὐπατρίς* ib. 1080. The Athenian Eupatridae, who, be it noted, were excluded from the worship of the Eumenides, are the descendants of *εὐπατρίδης* Ὀρέστης. —C. Weymann. The use of Catullus's poems on the part of later authors.—W. Ribbeck. The song of the chorus in the Phaedra of Seneca 767 ff. refers to the marriage of Messalina and C. Silvius. H. J. Müller. *-έque* in Livy occurs only in II 33, 7, XXI 39, 2, and XLI 23, 6.—F. Becher has a note on Quintil. inst. or. XI 1, 51.—J. Werner prints variant readings to the Periegesis of Priscian, from the Cod. Turic. c. 78-451, Saec. IX.

W. M. ARNOLT.

JAHRBÜCHER FÜR PHILOLOGIE UND PAEDAGOGIK. 1888.

Fascicle 7.

58. Zu Sophokles Oidipus Tyrannos. Th. Plüss, Basel. A new conception of vv. 216 and 275, without textual alteration.

(24). Zu Sophokles Antigone. F. Kern, Berlin. Textual emendation in lines 392 and 855.

59. Zu Pindaros. E. Hiller, Halle. On the sixth Pythian ode, lines 37 ff.

60. Zu den griechischen florilegien. Reasons for believing that Clemens Alexandrinus and Stobaios made use of a common original. This is by the same as the preceding article.

61. Zu Euripides Andromache. K. Busche, Ilfeld. Critical contributions.

(43). A note on Lysias 21, 25, by Paul Müller, Merseberg.

62. Zu den Aristophanesscholien und Parömiographen. O. Crusius, Tübingen. A few corrections on the article of Zacher's in the Jahrb. for 1887, p. 529.

63. On the prosecution of the indictment against Theocrines, by P. Trenkel, Zerbst.

64. Zu Cicero De Natura Deorum. A. Goethe, Glogau. Critical contributions.

65. Zu Catullus. H. Magnus, Berlin. Critical note on the 112th epigram.

66. Reasons for excluding from the fragments of Livius two of the fragments which purport to be such, by H. J. Müller, Berlin.

67. Critical notes on Quintilian, by M. Kiderlin, Munich.

68. A note on "Demosthenes Olynthische reden," by J. Richter, Nakel.

Fascicle 8.

(13). Zur geschichte und composition der Ilias, by K. Brandt. This concerns the 18th book alone, and holds that vv. 1-367 belong to the original *uῆνις*, and that vv. 368-617 are the work of a second author or compiler.

69. Der Kykeon des Hipponax, by W. H. Roscher, Wurzen. On fr. 43 in Bergk's collection.

70. Dionysios Periegetes und der imbrische Hermesdienst, by O. Crusius, Tübingen. In reply to G. F. Unger (Jahrbb. 1887, pp. 53-61). Crusius explains the first words in the acrostic (vv. 513-532), *θεὸς Ἐρμῆς ἐπὶ Ἀδριανοῦ* as an address to the god Hermes.

71. Der Hyacinthienmonat, by G. F. Unger, Würzburg. Unger maintains that this is the month of May, corresponding to the Attic Thargelion and the early part of the Spartan Hekatombaion.

72. Zu Dionysios von Halikarnasos. On Ant. Rom. II 5 and 6, touching the inauguration of Romulus as king, by P. Regell. Also on VI 1 ff., by L. Sadee. Critical notes.

73. Zu Thukydides. Discussion of his use of *ἀνατίθημι*, by A. Weiske, Halle.

74. Zu Plutarchs Symposiaka. Critical notes, by E. Graf, Meissen.

75. Zwei Festvorlesungen des Lukianos, by A. Thimme. The *προλαλία διδύνοσ* serves as an introduction to the second book of the 'Αλ. *ιστ.*, while the *προλαλία διπραλής* serves as such for the first. These introductions were read to the public on two special occasions at an interval of a year. Apart from these, all non-rhetorical works of Lucian that are not in the form of dialogue or letter are not genuine.

76. Zu Horatius Episteln, by G. Faltin. On I 11 against Lehrs' hypothesis and analysis of the epistle (Jahrbb. 1863, p. 540). Faltin takes it thus: 1-21, in der ferne findest du das glück nicht; 22-30, suche es in dir selbst.

77. Zum Dialogus des Tacitus. C. John, Urach.

Fascicle 9.

78. Die Hexametrischen überschriften zu den 48 Homerischen rhapsodien, by H. Schrader, Hamburg. The verses of Stephanus on the Iliad are not composed as a connected poem, but as separate and independent superscriptions to the several books; the *ἐπιτυραφαῖ*, found in the MSS since the eleventh century, owe their origin to an imitation of Stephanus and form a complete order themselves. As regards the verses on the Odyssey, Schrader gives certain variations from the text of Ludwich, on the basis of three newly collated MSS. The article closes with a study of the dactylic verses of Theodoros Prodromos and John Tzetzes.

79. De ihatu debili qui dicitur Homericō, by J. Draheim, Berlin. This metrical freedom, confined originally to the first foot, made its way gradually into the other feet.

80. Zu Diodoros. G. Zippel, Königsberg. Critical note on XXXIV 36 Ddf.

81. Zu Polybios. E. Lammert, Leipzig. An attempt to do away with the eight instances of the use of *τοῦ* with the infinitive expressing purpose, and to substitute *χάπαν τοῦ* in view of the 73 occurrences of this latter construction. Emendations are also proposed in several passages where the text seems to have been disturbed by attempts at restoring lost words and lines.

(21). Zu Vergilius Aeneis. Critical contributions, by Th. Maurer, on I 108, 113; VI 604, 792-806.

(35). A word on Aris. Achar. 988, by A. Müller, Flensburg.

Fascicle 10.

82. Zu den griechischen tragikern, by O. Höfer, Dresden. Critical notes on Soph. El. 636; Oed. R. 7; Eurip. Hec. 451, 489; Hippol. 860 f.; Alc. 898; Fr. 154.

83. Zu Tyrtaios, by F. Blass, Kiel.

84. Die grosse responsion im Rhesos und einiges andere, by J. Oeri, Basel. The peculiarly Sophoclean character of this play was noticed and felt in antiquity. Oeri, by an analysis of the method of composition of Sophocles, brings out this same character for a number of his late plays. This is a continuation of Oeri's "die grosse responsion in der spätern Sophocleischen tragödie" (Berlin, 1880).

85. Zu Pratinas, by F. Blass, Kiel.

(46). Zur nautik der alten, by F. Rühl, Königsberg. Fresh reasons for believing in Öhler's explanation of *λογγώνες*. See preceding number of the Am. Jour. (X 251).

86. Zu Euripides Iphigenia in Aulis. H. Stadtmüller, Heidelberg. A critical analysis of the speech of Achilleus, vv. 919, 974.

87. Zu Archilochos, by F. Blass, Kiel.

88. Kritische bemerkungen zu Aristotles rhetorik, by H. Schütz, Potsdam.

89. Zur anthologia latina, by M. Manitius. Variations of reading found in codex Dresdensis Dc 183 saec. IX-X. These are in lines 678, 679 Riese.

(76). Critical and exegetical notes on II 1 of the Epistles of Horace; *dossenus* is of Punic origin and means "the fat person," and is used in II 1 as a humorous characterization of an Epicurean.

90. Zu Cornelius Nepos, by A. E. Anspach, Cleve. A continuation of the critical notes published in Jahrbb. 1887, pp. 563-566.

91. Lexicographische notiz, by Th. Stangel, Munich. An addendum to Boethius de syllog. categor. I prooem.

(27). *Ac* und *atque* vor consonanten, by M. C. P. Schmidt, Berlin. An extension to Curtius Rufus of the rules as deduced by Stamm (see preceding No. of Am. Journ. X 250) from Cicero, Caesar, Sallust, and Livy.

92. *Zu den rhetores latini minores*, by Th. Stangel, Munich. On p. 64, 28 Halm.

93. *Studien zur geschichte Diocletians und Constantins. I. die reden des Eumenius*, by O. Seeck, Greifswald. The last eight speeches of the Mainz codex stood originally in a separate MS and are an independent collection, whose author is to be understood to be Eumenius.

94. *Zu Tacitus Annalen*, by F. Walter, Munich. Critical notes.

Fascicle II.

95. *Theognis Vaterstadt*, by J. Beloch. An attempt to identify Megara, the native city of Theognis, with the Sicilian Megara.

96. Critical and exegetical notes on the Homeric Hermes-hymn, by A. Ludwich, Königsberg.

97. *Solon und Mimnermos*, by F. Blass, Kiel. Lines 1059 and 1060 of Theognis are to be joined to the sixth fragment of Mimnermos; to these the 20th and 21st fragments of Solon answer; these two fragments are to be joined as one.

(58). Critical notes on v. 1512 of *Oedipus Tyrannos*, by F. Weck, Metz.

98. *Xenophontische studien*, by J. A. Simon, Düren. I.  $\ddot{\alpha}\chi\rho\iota$  and  $\mu\acute{\epsilon}\chi\rho\iota$ ; the first is hardly Xenophontean, and is to be displaced by  $\mu\acute{\epsilon}\chi\rho\iota$  in all genuine passages except II 3, 2, an imitation of the dialect of Clearchus. I. Übergänge (transitional summaries) bei Xenophon und den grammaticititate. These stiff and pattern-like passages in the *Anabasis* and other works of Xenophon cannot be charged to him, but to the later Alexandrine grammarians whose citatory style they agree with.

99. *Zur textkritik Platons*, by K. J. Liebhold. These emendations are confined to the *Apologia*, *Kriton*, and *Protagoras*.

100. Review of Dr. K. Manitius's "des Hypsikles schrift *Anaphorikos*" (Dresden, 1888), by H. Menge, Mainz. The notice is a favorable one.

101. A critical note on Plautus' *Aulularia*, by E. Redslob, Weimar. On v. 735.

102. A critical note on Plautus' *Miles Gloriosus*, v. 223, by A. Cohn, Berlin.

103. *Zur lateinischen grammistik und stilistik*, by P. Stamm. A number of corrections of certain assertions as made especially in the *Antibarbarus*: I. zur syntaxis convenientiae. 2. *ipse*. 3. *etiam*. 4. *cor*. 5. *unus—alter, alter—alter*. 6. *veritas*. 7. *tum primum*. 8. *primus, primum*. 9. *per and a.* 10. *ubi*. II. (*in*) *hoc libro*. 12. place of the negative. 13. place of the possessive pronoun. 14. use of tenses in dependent irrealis. 15. *praeter enim quam quod*.

(65). A critical note on Catullus (c. 36), by A. Teubner, Eberswald.

(53). *Zu Horatius*, by H. Dünzter, Köln. Critical and exegetical notes on *Epod. 9, Carm. IV 7, I 4*.

104. *Die Constantinischen inductionen*, by F. Rühl, Königsberg. Attempted explanation of the origin of the statement in the *Chronicon Paschale*, I, p. 522.

## Fascicle 12.

105. *Culturhistorische forschungen zum Homerischen zeitalter*, by M. Hecht, Gumbinnen. I. *Bemerkungen zu einer darstellung der cultur der Griechen im Homerischen zeitalter*. This points out the fact that Homer gives us in his descriptions copious though not complete material for the study of the history of early civilization. II. *Die sittliche cultur der Griechen in Homerischen zeitalter*.

(78). *Zu den ἐπιγραφαῖς der Odyssee*, by J. Sturm, Würzburg. Supplementary to Schrader's work on the superscriptions of the *Odyssey* (see report on fasc. 8 above). This gives a new reading of the 24 hexameters taken from the Vatican gr. 1898. They are given in full in this article.

106. *Zu Aineias Taktikos*, by E. A. Junghahn, Berlin. J. holds to his ausführungen in den Jahrb. 1887, p. 748 ff., in spite of A. Bauer's criticism and attack (see A. J. P. X 251).

107. *Critical notes on Xenophon's Hellenica*, made by J. A. Simon, Düren.

108. *Zu den fragmenten des historikers Timaios*, by H. Kothe, Breslau. This aims to establish the titles of two parts of the *ἰστορίαι*: of the first Ἰταλικὰ καὶ Σικιλικά; of the second Ἑλληνικὰ καὶ Σικιλικά. The article also gives an arrangement of the books in their proper order.

109. *A word on "Achilleus und die lesbische Hierapolis,"* by K. Tümpel, Neustettin.

110. *Zu den römischen Tagen*, by W. Soltau. This is an attempt to clear away certain disputed points concerning the character of the days of the Roman calendar before Caesar, for the purpose of removing every uncertainty involved in the problem of the number and distribution of the dies fasti in the different epochs of Roman history. Soltau treats (a) of the different designations of the dies nefasti; (b) of the dies fasti subsequent to the decemvirate; (c) of fictitious (fictive) dies fasti.

111. *Adnotatiunculae criticae in libellum satiricum qui nunc vulgo inscribitur APOCOLOCYNTOSIS*, by M. C. Gertz, Hauniae.

(42). *A critical note on Livy IX 7, 13*, by H. J. Müller, Berlin.

112. *Verstärkung und ablösung in der cohortenlegion*, by F. Giesling, Dresden. Giesling agrees with Delbrück and Fröhlich (Hist. Zeits., neue folge XV, p. 239 ff.) that an arrangement of the cohorts with intervals cannot be proved in or from Caesar, and that the first line of battle fought as a phalanx. He does not agree with Fröhlich, however, that the relief, when necessary, was effected from the flanks, but holds that without preserving their order (taktische einheit) the reserves were thrown in where it was necessary. The method of strengthening the battle line and of relieving the defessi is discussed in a general way.

113. *A critical note on Cicero's Cato Maior*, by H. Steuding. On §53.

(80). *Lactorates*, by W. Schmitz, Köln. A supplementary note to Zippel's "Zu Diodoros," fasc. 9.

114. Genera usitata epistularum, by L. Gurlitt. G. holds that the following is the ancient scheme for grouping the letters of an author: (1) epistulae quibus certiores facimus absentes; (2) genus familiare et iocosum, quo secundis rebus uti solemus; (3) genus severum et grave, triste et miserum: (a) promissio auxilii, cohortatio; (b) consolatio doloris, rationes offeruntur, quibus a molestiis abducatur; (4) epistulae commendaticiae. He illustrates from *ad Atticum*, Book V.

(103). Zum irrealsis praeteriti. A. Procksch. Criticism of Stamm's "Zur lat. gram. und stil.," fasc. 11.

Register der im Jahrgang 1888 beurteilten Schriften.

Sachregister.

Berichtigungen.

W. E. WATERS.

HERMES, 1888.

I.

M. Rothstein (Caecilius and the treatise on the sublime) discusses the passages in Longinus where the influence of the Sicilian rhetorician may be traced, e. g. in chapter 32 as to the proper limitation of metaphors: *καὶ περὶ πλήθους δὲ μεταφορῶν δὲ μὲν Κακίλιος ἔουε συγκατατίθεσθαι τοῖς δύο ή τὸ πλεῖστον τρεῖς ἐπὶ ταῦτον νομοθετοῦσι τάπτεσθαι*. This use of *καὶ* seems to refer (p. 6) to discussions of Caecilius on the accumulation of figures, discussions with which the readers were familiar. Figures and tropical diction, together with the general introduction, seem to be the main parts of the *περὶ ὕψους* treatise, in which the author has followed closely the lead of Caecilius.

A. Otto. Exegetical notes on Propertius.

H. Matzat. Which was the first day of Caesar's reformed calendar? M. takes it to have been = Jan. 1, 45 B. C., not Jan. 2, as August Mommsen and Holzapfel would have it. After Caesar's death the pontifices for 36 years made a leap-year once in every three years instead of once in every four years. Subsequently Augustus (Macrobius, Sat. I 14, 14) remedied the matter by providing for the suspension of intercalation for twelve years.

E. Maass (Διόνυσος Πελάγιος (as we must read, and not *πέλεκος*, Schol. Vict. 428, II. 24) gathers the scattered legends connecting Bacchus with the sea; these seem to have been current in Phthiotis and on the Boeotian coast, at Tanagra, Anthedon, etc., and particularly amongst the Aeolians.

B. Niese. Die Chroniken des Hellanikos. H. of Mytilene probably was a contemporary of Thucydides (I 97). His 'Αρθίς (or 'Αρθίδες) was probably carried down to the end of the Peloponnesian war, as he spoke of the battle of the Arginusae islands, 406 B. C. He seems to have written in annalistic fashion, according to archons. The division into books was probably made by the Alexandrian grammarians. Probably there were five books, the first two being devoted to mythical times, possibly also the third, the antiquarians and grammarians whose quotations we have been chiefly interested in that department. The historical portion proper seems to have been rather short.

The other work of Hellanicus discussed by Niese is *lēpeiai τῆς Ἡρας*. This work, too, seems to have been carried down to the end of the Peloponnesian war. According to Niese's estimate, the period between the Doric invasion and the Persian wars did not comprise more than one-sixth of the whole: *a significant suggestion of the scantiness of extant material for that period*. Hellanicus, by the bye, deduced the Spartan constitution, not from Lycurgus, but from Eurysthenes and Procles, the first kings. The list of priestesses seems to have served merely as a chronological framework.

**B. Niese.** Die Chronographie des Eratosthenes. N. does not think that this famous work of the Alexandrian polyhistor was a general and comprehensive chronological corpus analogous to Clinton's modern work. The title given by Harpocration is *περὶ χρονογραφῶν*. It seems to have furnished a standard for dates and distances of time, acknowledged as such, e. g. by Polybius and Dionysius of H. (*κανόνες ὡγεῖς*, *Antiqq.* I 74). Probably Eratosthenes desired to rectify the extant chronological books or systems for schools, of which the *Marmor Parium* may be considered a fair example—among the inaccuracies of the latter, e. g. being the fixing of time between Salamis and Leuctra as 110 years instead of 109; placing the assassination of Hipparchus in the same year as the exile of Hippias, etc. The fixing of 776 as the date of the Olympian victor Coroebus is due to Eratosthenes, also making 884 the year in which Lycurgus began to act as guardian for his nephew and established the sacred truce (*έκεχειρία*) conjointly with Iphitus of Argos. The framework furnished by Eratosthenes was utilized later in the *χρονικά* of Apollodorus.

**R. Zimmermann** (Posidonius and Strabo) traces and illustrates the employment of Pos. by Strabo in many passages where Strabo does not name him, satisfying himself with *οἱ δέ, τινές, φασι, οἱ νῦν* (p. 114), e. g. in estimating the distances along the coast of Spain, in the discourse on the Silphion belt, on the tin-islands of N. W. Europe, on Gades and Rhodes being on the same parallel, on the general outline of the western part of the *oikouμένη*.

**G. Knaack.** Zu den Aitien des Kallimachos. Knaack traces the influence of this work, in the instances of a legend of Hercules, in various later writers.

**Wilamowitz.** Zu den Homerscholien. Paraphrases of introductory portions of the Iliad are here edited. They represent acc. to W. virtually two MSS of the so-called *Didymus-scholia* of the third or fourth and of the fifth centuries. These papyri contain lexical material substantially derived from Aristarchus.

**Th. Mommsen** (z. den Römischen Zahl- u. Bruchzeichen) expresses his dissent from Zangemeister's work on the same subject.

**Th. Mommsen.** Pompeianische Geschaeftsurkunden. These bills of sale were published by de Petra in *Notizie degli scavi* of 1887, and are of date 61 A. D. A freedwoman, Poppaea, sells two slaves to Dicidia Margaris. The three documents are interesting from a legal point of view, and the spellings *Poppea* and *her* may be noted.

## II.

**M. Kiderlin.** Critical notes on Quintilian X 1.

M. Wellmann (Dorion on the list of fishes in Athenaeus VII 277 sqq.) finds a large number of definitions in Hesychius agreeing with Athenaeus, and concludes that Athenaeus and Hesychius both used Pamphylus, the latter in turn having used a compiler Dorion *περὶ ἰχθύων*, who probably lived in the second half of the first century A. D.

F. Spiro. Prolog und Epilog von Lykophrons Alexandra. Lycophron of Alexandria composed this iambic poem as a prophecy uttered by Cassandra. Introduction and conclusion of this poem have been declared spurious by some critics. Spiro defends their genuineness.

Th. Thalheim. Der Process Demons gegen Zenothemis. A. Hug, in 1871, declared this private speech of Demosthenes spurious. Thalheim here shows that the speech does indeed exhibit two distinct expositions of fact (*διηγήσεις*), but that this is simply a further proof of the trickiness of the contestant, Demon, and of the weakness of his case, besides being characteristic as illustrating the assurance of a certain class of litigants before an Attic jury.

Jo. Schrader's Emendations on Silius Italicus, published by J. S. van Veen.

Blass on the Greek and Latin MSS in the Old Seraglio at Constantinople. Blass gained access to these MSS through the German ambassador in 1887. Of Greek MSS there have been found thus far 34, many grammatical and lexical books, some on biblical geography, Byzantine historians; of classical Greek writers, Hesiod's Theogony, Hippocrates, Galen, Ptolemy, Dionysius Periegeta, Xenophon's Cyropaedia, Arrian's Anabasis. These MSS have been described before by Dethier and others. To these are now added by Blass some further MSS, Byzantine of course: fables, compilations on military science, history of Roman and Byzantine emperors, a commentary on the Psalms, zool. writings of Aristotle, books on astronomy, mathematics, etc. In Latin there is a Seneca, several missals, a Latin translation of Ptolemy, etc. Some fifteen MSS of this collection were purchased in 1887 through Louvois for Paris. Very many of the Latin MSS have been returned to Hungary as having originally belonged to the collection of King Matthias Corvinus.

F. Spiro. Der kyklische Dactylus u. die Lesbische Lyrik. Spiro does not believe in the cyclical dactyl, nor in the application of musical notation, pauses, etc., to the analysis of metres, nor does he accept irrational quantities in spite of Dionysius Hal. *de compositione verborum*, c. 17.

H. Kühlewein continues his studies on Hippocrates, "Zur Ueberlieferung der Hippocr.-schrift *καὶ ἱητρεῖον* . . . , which is very poorly preserved in the MSS, and acc. to K. very imperfectly edited, even by Littré and by Petrequin.

G. Kaibel. Scenische Aufführungen in Rhodos. In the Marucellian Library at Florence there is a copy of an inscription, made by Bonarroti, giving a list of actors who gained victories or second place in dramatic contests. The inscription records dramatic exhibitions held in Rhodes, but the complete list probably included records of other places. We learn that there an actor was assigned (*νέμεσθαι*) to a *φυλή*, probably in accordance with Attic precedent. The former contest was probably between different *φυλαῖ*. The portion of the ins. best preserved states that the actor Alkimachos (probably an Athenian)

appeared in four dramas, the first by Sophocles (name of play obliterated) the second play, *Οδυσσείς*, probably by Sophocles. The third is called *Ιβηρες*, also probably by Sophocles, and finally, a satyr-drama *Telephos*. All four plays were probably given in one day. We also learn that *Θρασύβουλος Δῆματα ἐνίκα*, probably in comedy.

H. Diels (Acta), critical notes on Eugamon (a verse of whose Telegonia he supposes to have been preserved in Athen. X 412 d: *γέρων τε (δν) ἡσθιεν ἀρπαλέως κρέα τ' ἀσπετα καὶ μέθν ψύχην*), Archilochus, Hipponax, Epicharmus, Solon, Theognis, Plato comicus, Herodotus I 200 (*ἔδει Ιον. = ἐσθίει* for *ἔχει*), Thucyd. IV 128, 5 *ἐξ αναστάς* for *διαναστάς*, etc.

B. Keil. Zum Testament der Epikteta (Doric inscr., probably of Thera, acc. to Boeckh C. I. G. 2448). The inscription is now preserved in the Museo Lapidario of Verona. (See a special treatise on this will by Daresté, Paris, 1883.) This will provided for the establishment of a certain worship in honor of the departed husband and sons of the testatrix. This society is called *Ἀνδρεῖος*. The language is very faulty.

In the Miscellen we note a little paper by Maass, on the Linos-song given in the scholia of Venetus B. on Hom. Il. 18, 569 sq., from which Bergk (Lyrici, II ed., p. 1026) constructed his edition

ὦ Δίνε (πᾶσι) θεοῖσιν  
τετιμένε, σοὶ γάρ ἐδώκαν κτέ.

But Maass prints in three parallel columns the Venetus B. scholium, that of the Townley MSS, and that of Eustathius, and the reader easily sees that the tradition in the Townley MSS and in Eustathius is probably the purer. In these two the Linos-song appears as hexametrical pure and simple *ὦ Δίνε πᾶσι θεοῖσι τετιμένε κτέ.*—Wölfflin: “How Scipio was saved in the battle of the Ticinus”—an instructive example of historical criticism.

E. G. SIHLER.

## BRIEF MENTION.

Before the *Handbuch der klassischen Altertumswissenschaft* (Nördlingen, C. H. Beck) has reached its completion, a new edition of the second volume, *Griechische und lateinische Sprachwissenschaft*, is found necessary. The first half, containing Brugmann's *Griechische Grammatik*, is much enlarged (236 pp. against 126), and every page shows some advance, some modification. In the department of phonology and inflexions a keen watch has evidently been kept on the paths of recent research, and while the distinguished author has renounced on principle a like completeness in the field of syntax, twice as much space has been accorded to that department as before. Many details have been introduced that were sadly missed in the earlier edition, and many changes made in conformity with the new investigations in which psychology has guided statistics and statistics have checked psychology. To record all these changes, or even the more important of them, would be useless. The student must simply lay aside his old Brugmann and take up the new, thankful for fresh light and fresh impulse, while awaiting the inevitable progress that must soon make this edition also antiquated.

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In his treatment of *Der freie formelhafte Infinitiv der Limitation im Griechischen* in Schanz' *Beiträge* (Würzburg, A. Stuber, 1888), Dr. GRÜNENWALD sets out with the assumption that the infinitive as the complement of a verb is always felt as an accusative, and hence what he calls the free accusative of limitation, such a loose infinitive, for instance, as we have in *ἐκὼν εἰναι*, and similar formulae, must be considered as virtually adverbial accusatives. This is a short method with a very difficult subject. It is true that the inf. as a deorganized dative falls into the limbo of the acc., but only as all flexionless things fall into the limbo of the acc., and the possibility of a subconsciousness of the original state of things is not to be excluded in the case of old formulae, which cannot have arisen in the time of the dead inf. To my mind *τὸν εἰναι* is older than the articular inf., and it is not necessary to adduce *τὰν εἰναι* side by side with *τὸν εἰναι* in order to show that the article does not belong to *εἰναι* and does belong to *εἰναι*. This is a sphere that requires close observation, delicate appreciation of what I would call the pudenccies of language, and while I would not say with Mr. Monro that *δύναμαι δύνεσθαι* can still be felt as 'he has power for giving' (see A. J. P. II 471), there are instances in which we must admit a lingering of the dative sense, or at all events a something that is not all accusative (see A. J. P. VII 170). In regard to the *εἰναι* constructions which Dr. Grünwald takes up first, and especially *ἐκὼν εἰναι*, it must be noted with reprobation that he has not given a fair representation of Hermann's view of this construction. I cannot, it is true, verify his quotation from the ad Viger. of 1822, but he should certainly have consulted the last edition (1834), in which Hermann

gives what is practically the sense of all these *εἰναι* constructions, the restrictive. In his fourth ed., then, p. 886, he translates *τὸν νῦν εἰναι, τὸ τῆμερον εἰναι, für jetzt, für heute, and ἐκὸν εἰναι*, not as Dr. Grünwald gives it, by *ut quis sponte aliquid faciat, but quantum quis sponte quid faciat*. The illustrious Hellenist did not make up a distinction this time, as he so often did, but reproduced, and reproduced correctly, the impression that the phrase must make on the mind of every one who studies the subject. Dr. Grünwald himself translates the sentence, *Plato Symp. 214 E: ἐκὼν γὰρ εἰναι οὐδὲν φεύσομαι, 'denn Freiwilligsein nach werde ich nicht lügen,'* with the same restrictive effect. Humboldt's *εἰναι = δυντως* (*τῷ δυντὶ would be nearer*) has found no favor in Dr. Grünwald's eyes, and yet *δυντως* with the negative produces the same restrictive effect as *γε*, and it may well be contended that in all these passages *εἰναι* serves the purposes of a larger *γε*—which particle, by the way, is absent from nearly all the passages in which the restrictive *εἰναι* occurs.

Every one is familiar with the statement that Stesichorus is the author of the organization of the chorus into strophe, antistrophe and epode, a statement which the name of the poet has helped to fix on the mind of the student. In one of the *Commentationes Ribbeckianae* Professor CRUSIUS of Tübingen has shown that this is one of the many traditions that have slipped into the history of Greek literature and Greek metric without running the gauntlet of sharp criticism. In the original edition of Fabricius's *Bibliotheca* there is no mention of it, and it appears for the first time as a modest and guarded hypothesis of van Lennep, based on the name *Στησίχορος* and the proverb *οὐδὲ τὰ τρία Στησίχόρον γινόσκει*. But the true form of the proverb according to Crusius is *τρία Στησίχόρον*, and the explanation of *τρία* as referring to strophe, antistrophe and epode is a bit of superfluous scholastic learning. The proverb means 'you do not know even three (verses) of Stesichorus,' 'three' being a typical number in proverbs (and, by the way, the most famous quotation from Stesichorus, *οὐκ ἔστι ἔγνωσις λόγος οὗτος κτέ*, contains just three verses). In its form the proverb reminds one of the familiar saying *οὐδὲ Αἰσωπὸν πεπάτηκας* (Ar. Av. 471), and Crusius conjectures that it may have had its place in the Agon of the *Δαιταλῆς*. Positive evidence then of Stesichorus's invention of strophe, antistrophe and epode seems to be lacking; but Crusius goes further, and taking up Ahrens's observation of the responsion of parts in the Parthenion of Alkman, establishes the use of the triadic structure of the great Lydian genius. The three most simple and canonical evolutions of the chorus Crusius takes to be mere abstractions from the name *Στησίχορος* and to have no authority except the 'nonsensical Pythagorean symbolism.' *στροφή* is nothing but *τρόπος*, *τρόπος* being *modus* in its more general sense (comp. German *weise*), while *στροφή* is the musical period of modern times. The word *καμπή* (*κάμπτειν*) used as a part of the *στροφή* shows that the figure is in all likelihood taken from the race-course and not from the evolution of the chorus. Why, *ἐπωδός* itself must be explained by the ellipsis of *στροφή* and the whole nomenclature is a mere recognition of the triadic structure *a a b*. Alkman's Parthenion and the Alkaic strophe are constructed on a similar plan, Alkman presenting in a fuller and grander form the same movement with Alkaios.

CRUSIUS's mention of the supposed Agon of the *Δαιταλῆς* in the essay just summarized calls to mind a note in an article by Maass (*Hermes* XXII, p. 585). In this note Maass says that the *ἄγων λόγων*, as everybody knows, passed over from the sophists to the dramatists and are found in the Clouds and in the Medea alike. Such a transfer was impossible before the middle of the fifth century, for it was not until then that the sophistic business got a firm footing in Athens. To make the *ἄγων λόγων* an original element of comedy is therefore a manifest anachronism. *Conclusum est contra Zielinskium.* It will be remembered by some of our readers that Wilamowitz made a similar objection of anachronism to the story of the contest between Korinna and Pindar; see A. J. P. VI 114 (cf. p. 524). But after all Maass's objection is not fatal. The popular elements of the *ἄγων λόγων* are as old as the nationality, as old as the religious processions, which play so conspicuous a part in the development of dramatic art. The *γεφυρισμός*, the chaffing of the *πομπή*, only needed the organization of art to become the *ἄγων* of the developed comedy. The Homeric debate gives the first norm and the sophistic dispute the last.

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It is to be hoped that Professor JOHN E. B. MAYOR's *Latin Heptateuch* (London, C. J. Clay & Sons, 1889) will receive in this Journal the ample notice that the wealth of its erudition deserves. The pleasure of the Latin lexicographer, whose interests have been kept steadily in view throughout the work, may be somewhat tempered by the raps which our beadle of Latinity gives those that dare nod during the service; but it is a delightful book for an irresponsible person to skim, full of anecdote and tangential remark, a book in which worthies and unworthies innumerable figure from Fabricius, of whom the Elector of Saxony said, 'Das war ein Mann, den möchte man mit den Nägeln aus der Erde kratzen,' down to the luckless dictionary-maker, needless to name, 'who everywhere assumes his own crass ignorance on the part of his public.' Nor are we left in the dark as to the editor's views of the province of philology and the proper methods of classical study. Especially welcome is his remark—the only one we have time to quote now—'on the blind and cruel folly of teaching language through the critical eye alone, not through the quickening voice.' 'Learn a living language out of books alone, you kill it; send a dead language by the way of the ear to the brain and you give it life.'

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